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## At the Theatres.



Sydney Rosenfeld's drama, *Florinel*, was brought forth Monday at the Park, and Julia A. Hunt was the lass that did it. The play and the actress had previously explored the country under the author's personal direction, with results that possibly might be adjudged brilliant in every sense except pecuniary. Caught in the current of combinations that are flowing in—and out—of New York, *Florinel* landed at Manager Abbey's cosy house, and those immediately interested in its welfare being glad to find a metropolitan abiding-place, whether the port were hostile or friendly.

The audience very nearly filled the house. It was very much amused at certain times, and very much bored at others. It laughed whenever it could—often when Rosenfeld's lines called for sympathy instead of mirth than otherwise. But, on the whole, it gave the play a moderately respectful hearing, and went away satisfied that *Florinel* was not satisfactory.

The author puts forward no claim for originality or strength in his story. He simply explains that it is interestingly treated, and a good medium for displaying Miss Hunt's abilities. He says he has written a companion-play to *Fanchon*. This he may have intended to do; but he has shot far wide of his mark. *Fanchon*, crude, bald as it is, possesses a quality deeper than mere pretty interest, and this gives it the power of chain ing attention. *Florinel* is a goody goody little story, wearisomely spun out, unrelieved by one single situation calculated to produce a profound effect. It is therefore wishy washy. The sentiment is watery, and the conditions leading to *Florinel*'s woes unnatural. There is not enough substance in the whole piece to condense into one single act. The characters dribble their wrongs, schemes, hates, loves and ambitions weakly for three hours, while a silly little girl vacillates from one to another without reason or purpose.

The language is good. By no means is it strong, compact and glowing; on the contrary, it is monotonous, profuse and gentle. The sentiment is as airy as Rosenfeld himself, and as the bulk of it falls to Miss Hunt, the reader can understand how difficult it was for her to stay anchored to the prosaic confines of a puny stage. Of comedy there is, strange to say, little or none. Rosenfeld can be witty when he chooses, and the stupidity of the story would have been mitigated by the injection of a little humor.

Miss Hunt is a very promising actress. She does not exhibit talents that entitle her to hope for a substantial position as a star just yet. She is a bright *ingenue* who can speak sentiment nicely and coquette prettily. She is not handsome; but she has an intelligent, earnest face. Her voice is peculiar, slightly resembling Maggie Mitchell's; but it is not musical, and she should not attempt to sing. She does not dress tastefully. Frequently during the performance the audience responded to Miss Hunt's efforts, and she was loudly applauded and summoned before the curtain. Some of the scenes which gave her opportunities she played extremely well, notably that at the close of Act Two. The part of *Florinel* is unworthy of her; in something better suited to her capabilities she ought to make a hit. As it was, she created an undoubtedly favorable impression. Constance Hamblin played the Countess de Mauvent carefully, and, on the whole, well. Alice Gray was frightfully stagey as the Duchess Doralles. She spoke the simplest speeches as if she were apostrophizing the corpse of Julius Caesar. Georgiana Flagg was Marcelle, the Countess' step-daughter. If she had been Ada Rehan's step-daughter the audience would have believed the relationship more probable. Miss Flagg is evidently a close student of Miss Rehan, and when we say that Miss Rehan is Affectionation incarnate, the reader may be able to form a faint idea of the way in which Marcelle was represented. Mme. Michels and Adelaide Thornton were satisfactory in the small parts of Madeleine and Normand. W. J. Hurley was cast for the Marquis de Ronieres; Rosenfeld meant him for a villain; Hurley made him a comic old man. The heartiest laughs of the evening were occasioned by this remarkable actor. We have nothing ill to say of Charles B. Welles, who played Rene, except that his moustache was anachronistic. Edwin Hammond was capital in a graceless role. B. W. Turner made up the Abbe St. Maur dirty enough for all priestly purposes; but he resembled a lounge in the square more than a French ecclesiastic. C. W. Butler, an iron-clad comedian, was as dismal as last Sunday, in the part of a peasant lad. The Doctor was represented by Edward Powell, and Charles Poore played the Servant poorly.

The scenery was old, having been used as recently as last week in *Fogg's Ferry*. *Florinel* is not a very good or a very bad piece. It is one of those neutral arrangements that get the benefit of neither fulsome praise nor liberal abuse. It will continue at the Park as long as the receipts are sufficient to pay expenses.

Bock beer is an agreeable beverage in warm weather; but a Bock play is not desirable at any season of the year. The one put on draught at the Union Square Tuesday night was stale and flat. It did not intoxicate the audience—it made them sick and left a very bad taste in their mouths.

Frederick Bock, lately a member of Lawrence Barrett's company, fathers *The Living Age*. It is described as an "American Pictorial Melodrama." It might better be called an American Pictorial Hash. A little of everything is brought in—riots, murders, train wrecking, mesmerism, burglary, opium-eating are but a few of the pleasant little things developed in the progress of the play. Mr. Bock has evidently got his ideas about the living age from the advertising columns of the *Herald*.

It is beyond the power of the humble writer to attempt even a recital of the plot. The materials used, based upon the blood-chilling catalogue of crimes above enumerated, have been boiled down to such a gummy consistency that the light of intelligence cannot penetrate them. To analyze the mass of rubbish would probably defy Mr. Bock himself. From our dazed memory we can pick but a slender, broken thread which, it is barely possible, will furnish the reader with a faint inkling of what it was all about. A detective named Peterson is hunting an adventurer named Labourdonais. This worthy is inciting a mob to pillage New Orleans for bread. He forms a plot to secure the fortune of one Marie Durant, whose father had buried bonds to the amount of \$100,000 near by where he was killed through the wrecking of a train. The first act occurs in the French market at New Orleans. Arthur Mackenzie, an English locksmith, meets Marie and loves her. An old pawnbroker, Charles Durant, refuses to assist the orphaned Marie, his grandchild, because she is infected with yellow fever. The mob, including a German and an Irishman, attack a Jew boy, Moses, who is the detective's assistant. Peterson saves him from the fury of the mob. Mackenzie gets slogged. In fact, during the whole play the locksmith is continually being battered and assaulted. The curtain falls on the first tableau. Everybody wishes it had fallen on Bock. When it goes up again the audience sees the office of the Cave Hotel in Kentucky. A troop of coy maidens in flannel bloomers pass across the stage bearing Alpine stocks and red lanterns, when all the characters of the drama appear again, some inexcusable fancy bringing them on a visit to the Mammoth Cave. Moses is the hotel clerk, Labourdonais is a tourist with a Creole woman named Cora as his wife, and Marie under their convey, fondly believing the couple to be her uncle and aunt from Lyons. Labourdonais speaks with a Lyons accent, while Cora talks first-class American. The adventurer has adopted Marie in order to make love to her and discover the secret hiding-place of her father's bonds. The third tableau is the Snowball Chamber of the Mammoth Cave. The Irishman, German, Cora, Marie, Arthur, Labourdonais and Peterson wander in. Arthur makes love to Marie and is thrown down a crevasse by Labourdonais. The latter makes love to Marie, who asks the whereabouts of Arthur. "I have sent him home," tragically replies the adventurer. Then he secures a locket which contains a paper saying the hidden wealth is located at the Horseshoe Bend, on the Pennsylvania R. R. Thither the villain repairs in the next tableau, taking Marie and a New Orleans bootblack, Ikey Swain, to assist in finding it. Peterson makes his appearance, disguised as a tramp, and is recognized by Labourdonais as an old pal. The detective mesmerizes Marie, who goes in this condition to the spot where the bonds are imbedded under several tons of granite. A dynamite cartridge is fired by the adventurer to overcome this obstacle just as a railway train enters at R. 2. E. The track is blown from under the engine; it tumbles over, broken in every part, and the curtain drops. The next tableau is an opium den in this city. The detective, of course, puts in an appearance, and Arthur turns up none the worse for his fall down the crevasse. He discovers himself, *a la Hawkshaw*, with the thrilling cry: "I am Arthur Mackenzie, the New Orleans locksmith!" At this heroic declaration the incorrigible audience laughed long and loud. Then came the last tableau, a library on Brooklyn Heights. This library reminded us forcibly of Major Ponto's in that it boasted not a single book. But there was a telephone and a District messenger "call" which are utilized to bring the detective and Arthur on the scene in time to frustrate Labourdonais' intention of fleeing on board a sailing vessel with his ill gotten government bonds, hand him over to the New Orleans Dutchman and Hibernian, who are turned New York policemen, and make Marie happy.

There was positively nothing worthy of a word of praise in the production except Marston's scenery, which was wonderfully fine, the mechanical engine and Lewis Morison's acting as Labourdonais. These three

good features did not suffice to make the evening pleasant; but they took some of the pain away from *The Living Age*, which was a dam-*Age* at best. The acting was generally vile. Mr. Bock played the detective and showed the evil results of several years schooling with Barrett. He was stiff, preachy and only occasionally intelligent. He wasn't pretty either. B. T. Ringgold was about as bad as Mackenzie. Dan Leeson as the old pawnbroker gave an elaborate character study, which was wasted in a wretched part. M. W. Fiske exhaled an odor of the variety boards as the senseless Dutchman. We felt sorry for H. W. Montgomery, who played the Irishman; so we will permit him to pass with a silent tear. John Ince made something of the bootblack, Ikey—but not much. Ellen Cummins screamed forth Cora's lines dreadfully, and Ellie Wilton was bodily swallowed up in the vortex of rot which Marie is plunged into. A pretty, intelligent little woman named Charline Weidman, who acted Moses, gave evidence of cleverness which may develop something worthier.

Marston received several calls for his share of the work. Nothing more picturesque than the Cave scene, and nothing more realistic than the Horseshoe Bend, has been seen in this city recently. If the scenes were rapidly shown and the dialogue entirely omitted, *The Living Age* would be worth the price of a reserved seat. The verdict of the press and the people who have seen the piece is unanimous. Putting aside the scenic beauties, it is positively the worst of all the frightful plays that have been dumped upon us since the beginning of the Summer season.

Jimmy Morrissey gave his benefit at the Academy Monday night. He thanked the audience awfully for its money, promising (with his slender fingers on his heart) to devote every cent of it to buying a nice stock of taffy for next season's use.

The lease of the Grand Opera House, held by Poole and Donnelly, expired last night. Treasurer McCoy took his benefit on Tuesday afternoon. The three odd nights were filled profitably by Willie Edouin's Sparks in *Dreams*. Next season this company will undergo the reorganizing process. The Opera House passes into Manager Abbey's hands to-day.

The season at the Comique also closes this week, the final performance of *Squatter Sovereignty* occurring Saturday. All their plans being perfected for next season, Messrs. Harrigan and Hart will recreate during the Summer. They have made a pile of money since last Fall. Several parties have been negotiating for the Comique to put in a short supplemental season, but we understand they have not met with success.

Smith's double-loaded Uncle Tom is drawing good sized audiences at Niblo's. The performance is meritorious in many respects. Next week Frank Frayne puts in appearance as Mardo, the Hunter.

Frank Mordaunt is drawing houses that are large, considering the lateness of the theatrical year. His company is excellent throughout, ably seconding himself and aesthetic Miss Cayvan. Mordaunt is a great actor, and the part of Weathergaze in his hands becomes a typical American character, the origin of which can occasionally be found about Nantucket, even in these days when the noble whale, forsaking his old time haunts around Cape Cod, steers towards the Arctic regions. Mr. Morris, we believe, regrets that *The Mirror* commented upon Bennett's meanness towards him last week. He fears that it may jeopardize his position in the latter's employ. Possibly Mr. Morris looks longingly at the dramatic editorship of the *Herald*. Should this be the case, we earnestly desire him to banish such aspirations. Bennett doesn't want a critic. Turf, police, prize fight reporters—anything in fact, except men competent to write criticisms, suit the exigencies of the "young man." Old Shipmates will run until June 19, when Gus Williams is to appear as One of the Finest.

This is Dolly's last week at the Bijou. St. Maur is better, and is back in the cast. On Monday Lillian Russell and McCaull's Bijou Opera troupe will appear in *Patience*. The truant prima donna penitently returns to the theatre where she should be. Gilbert and Sullivan's charming opera ought to do well here. If Messrs. Carte and Henderson had let well enough and Claude Duval alone, *Patience* would probably be filling the Standard yet.

The eighth month of *Esmeralda* at the Madison Square is drawing to a close. The houses have fallen off some, although they are still large enough to represent a good profit. By the way, Eben Plympton has caused it to be announced that he will play with Edwin Booth in England. Mr. Booth thinks otherwise.

At the Windsor James O'Neill began an engagement in *The Danichefs* Monday. Mr.

O'Neill is a favorite at this theatre and the business is very good. On the evening of Decoration Day the play was preceded by a farce in which four amateurs appeared, each taking twenty-five tickets for the privilege of acting. At the matinee Saturday another wealthy stage struck gentleman has arranged to play *Vladimir*. He pays down \$75 for the opportunity.

Fay Templeton is charming the East End Brooklynites as Bettina this week. The Novelty has been well filled at every performance.

La Belle Russe is doing very well at Wallack's, and the idea of putting up *The Parvenu* seems to have been abandoned. Mr. Tearle will probably take a benefit before sailing for England; but neither the date nor the bill have been announced. It ought to be a bumper.

This is the last week of *All at Sea*. Just fifty representations will have been given by Saturday night. The clever little troupe go to the Globe, Boston, next. They have made money here, and they find themselves in demand among managers for next season. Miss Castleton acknowledges the weakness of the piece, and it will be completely rewritten.

Nearly all the managers gave extra matinees Decoration Day. These were generally well attended in spite of the heat and the military procession.

## The Musical Mirror.



We are glad to see that Mr. Norcross has had the courage to dispense with the beastly old brazen abomination of a trombone in *The Mascotte*, and to put in its place the proper bagpipe—even though his successor in the part returned to the old horror even as the dog returns to his second hand dinner. The public is not quite such a fool as people think. It is not absolutely necessary to follow slavishly in the footsteps of the artist who "creates" a part. Nothing is more dangerous to imitate than grotesque acting. What comes natural and easy to one man, and therefore produces a good effect, is strained and unnatural with another and produces no effect at all—or, at least, only a disagreeable one. Dora Wiley is certainly the very best *Mascotte* we have had as yet. She sings very well, has an excellent voice, and gives the same view of the character that is taken by the artists of the French school of comic opera. Not the be-satined, be-ribboned, masquerade ball version usual in America—where a hen-wife is supposed to dress like a Watteau china shepherdess. The chorus and orchestra are still kept up to the thoroughly efficient pitch with which the season of opera bouffe commenced, and we doubt not that *The Merry War*, which is to follow *The Mascotte*, will be equally well produced, and, we hope, equally successful. Carleton is without doubt our best baritone, and Golden is funny in his peculiar way, and the piece had a marked and brilliant career at the Thalia. Why should it not "go and do likewise" at the Germania with the same orchestra and conductor, a better chorus and quite as good principals?

The Rennie Comic Opera company are going to make a new departure in the production of a Mythological-Satirical-Political-Extravaganza, to be called, we believe, *Venus*. Supposing the piece to be really good, the dialogue witty and the local allusions bright and apposite—we should imagine that such a production was the very thing wanted in Pastor's theatre. The actors and actresses engaged there are all much stronger historically than vocally. Mr. Rennie, Mr. Stanton and Maggie Duggan, who are beyond all question the main pillars of the establishment, are all three excellent actors, but poor singers, comparatively speaking, and will show to far more advantage in a piece where the dialogue shall be *obligato* and the music *ad lib.* than in the trammels of regularly constructed opera, even though it be only opera bouffe. Besides, there is room in this city for a purely burlesque theatre, where the passing events and follies of the day would be hit off with stinging but not unkindly satire, and where the funiments of such men as Rennie and Stanton, and the splendid appearance of

Maggie Duggan, would have room and verge enough to show themselves in a favorable light. There are plenty of good old extravaganzas, such as *The Invisible Prince*, *Fortunio*, *Ixion* and others which, if cleverly rewritten up to the "form and pressure" of the times, would be dangerous rivals to the fashionable comic opera.

We are great on processional music in this country. Nay, we are more than great—we are phenomenal. Our bandmasters have the knack of selecting appropriate tunes wherewith to accompany distinguished personages in their official peregrinations, in a manner and with an appositeness that we are sure cannot be equalled elsewhere on earth. Before the war we happened to be in Atlanta, Ga., on the occasion of a Know Nothing barbecue, when the marshals of the day rode into town in procession, fluttering with purple and red ribbons, and full to the throat with Americanism, Protestantism and rifle whist, to the tune of "Patrick's Day in the Morning;" and on last Decoration Day, President Arthur was escorted to the Fifth Avenue Hotel by a band in blue, red and gold, playing the very appropriate tune from *Patience*:

Just see me if you can,  
An every-day young man.  
A mimmy primmy,  
Francesco di Rimini,  
Commonplace young man.

The force of satire could no further go. That bandmaster ought to be made a brigadier-general at the very least.

The everlasting H. M. S. Pinafore has made another successful cruise, and Admiral Hess must be well pleased. Pinafore is a lucky ship. She beats the celebrated "Non-Such"—ninety-nine decks and no bottom, that always has a fair wind and the scuppers run with grog. Harry Peakes is a very good Deadeye, and, in fact, the whole crew is well able to pass muster with a clean bill. Can any one explain to us why people will persist in calling Sir Joseph Porter the Admiral? Sir Joseph is a satire on W. H. Smith, the railway book stall keeper and lending library man of London, who wriggled himself first into Parliament and then into the position of First Lord of the Admiralty—answering to our Secretary of the Navy. Smith offended Gilbert, and, in revenge, was pilloried as "The Ruler of the Queen's Navee." His costume is, or should be, a court dress—not a naval uniform; for the First Lord of the Admiralty is not necessarily a sailor any more than our Secretary of the Navy, which accounts for the knee-breeches, silk stockings and powdered hair.

## "13" Again.

It is well known that professionals entertain singular superstitions. They do not place much faith in these, except when a combination of misfortunes can be traced back to them. As *THE MIRROR* has previously pointed out, the figures "13" seem to have a peculiarly melancholy meaning among credulous managers and actors. Evidences of this are frequently brought to light.

It was only a few weeks since that Frank Gardner swore that a combination of 13's had caused him all of his managerial troubles, and the publication of that statement from Gardner brought to the surface curious cases of disaster and trouble, alleged to have been caused by some connection with certain events of that fatal number. Caroline Richings Bernard lived in horror and dread of it. She was born on the 13th of May, 1833, and died on the 13th of January, 1882, after being ill just 13 days. On the 13th anniversary of her marriage Mrs. Bernard gave a dinner party at which there were 13 persons present, and she once lost \$60,000, which she always claimed was due to the fact that she signed the contract by which she lost it on the 13th of the month. On Saturday, May 13, the Mozart Club, of Richmond, Va., of which Mrs. Bernard was a member, held a memorial service of song over her grave in Hollywood Cemetery, that day being the anniversary of her birth.

On the other hand, nothing but good luck seems to follow Jennie Yeamans, whose name is composed of 13 letters, and as if defying fate she sent to *THE MIRROR* the first new "ad" for its issue of May 13, and the register number of the "ad" on our books was 1313.

Two actors were discussing the subject of "13" in the Union Square *cafe* the other day, when one of them remarked that in playing *cassino*, if at any stage of the game he had 13 points marked to his credit, he invariably lost the game.

"On the contrary," remarked his companion, "I believe 13 to be a sign of good luck. Now, I sometimes play a quiet game of roulette, and I always put a bet on 13, and have never yet quit the game a loser."

There is considerable "13" about the Madison Square Theatre, as will be found on counting the number of letters comprising the following thirteen names: Daniel Frohman, Thomas Whiffen, Charles Bowser, Joseph Frankau, Perkins Fisher, Frank M. Burbeck, Georgia Cayvan, Edward Coleman, York Stephens, Herbert Archer, Edward Milliken and Madison Square. Five gentlemen in this list have played the part of Pittacus Green—a name that also contains 13 letters.



## Pen and Pencil.



Florinel, in my humble opinion, is a pretty play, prettily played, so far as Julia A. Hunt is concerned. Rosenfeld is modest, in regard to this piece, and his pretensions are not inordinate. He wrote it purely to air Miss Hunt's talents, and that it undoubtedly does. Like the policeman in *The Pirates*, "I do not understand at all" why the critics—*THE MIRROR* critic, too, I presume,



although I've not had a peep at his proofs—should jump on poor Florinel like a parcel of hyenas, and tear the tender thing to pieces. Possibly the play is bad, which would account for their voracious conduct; but then again it may not be so awful, and Rosenfeld's personal unpopularity may be the clue to it. However that may be, I am in no position to judge; for I believe the piece, properly handled and played, would secure a success here.

The chief fault of the plot is its trivialness. Florinel is a schoolgirl, who is bounced by her teacher on the ground of having clandestinely met her lover. This accusation is false; but Florinel submits to the disgrace of dismissal to shield a sister student who



was the guilty party. She goes home; but her flinty-hearted, adopted ma is likewise shocked by the tale she tells; thinks it's "too thin," and the poor child is bounced once more. Then she goes to her other ma, the foster one, and meets Rene, her fate. Next she is badgered by Rene's ma, who says there is a bar sinister over against her estate. Florinel, you see, is a mar-tyr. Then she goes back to her adopted ma again, and finds she isn't her ma, but her grandma. Rene and Florinel make a match. Everything is forgotten and forgiven, the lack of her school-fellow being explained, and happiness galore ensues.



The company, aside from Miss Hunt, was a terror. Mr. Hurley's allusions to "Florinel" creating an unseemly mirth among the people in front. Rene was nicely played by Mr. Welles, who looked intensely pretty and uncomfortable in a pair of too tight

tights. The rest ranged from fair to good-for-nothing. Miss Hunt is a peculiar actress. She possesses a winning manner and the charm of youth and freshness. Sydney, ye author, boasts this latter characteristic, too, in a different way. Miss Hunt is totally different from Maggie Mitchell, Lotta and Minnie Maddern. Although she acted the comedy scenes daintily, she was at her best in the sentimental portions. There is nobody on the stage just like her, so it is impossible to make comparisons. She will be heard



from yet if she is not cast down and refuses to allow Rosenfeld to infect her with his spirit of cynicism and discontent.

I'm afraid Florinel won't draw much money after the black eye it has got; but on the road, where it went very well this season, it may prove a source of joy to the inter-



esting little star, and of profit to its unique author. At all events I hope so.

## The Thieves.

Messrs. Nugent and Gleason, proprietors of the Metropolitan Comedy company, arrived in the city recently. They called at *THE MIRROR* office to say that they had not played Hazel Kirke, *Lights o' London*, or *Banker's Daughter*. The two last had so many characters that their company could not have played them if they had wanted to. Besides, no manuscripts of the plays were in their possession, and they never advertised them.

Of Hazel Kirke, they did play it twice during the early part of the season; but were stopped by the Frohmans, through Aaron Appleton, and have not played it since. It was advertised in *Oneonta* by the Lewis Hose Company, but without authority, and Mr. Frohman was so notified by them as soon as they heard what had been done by the Hose Company. The gentlemen say that they do not play any stolen pieces, that most of their repertoire is from published plays, and the rest are such as they have a right to.

*Nutmeg Gratings*, a paper published in New Haven, Conn., in a recent issue, has this item: "The play of *Esmeralda*, given by the East Hartford amateurs on Wednesday evening, showed great credit to the performers, and merited a full house; but, for want of sufficient advertising, only a slim audience was in attendance."

This is evidently the work of some amateur buccaneer, who found in *The Century* property which he could easily appropriate to his own use. This case is one for the Frohmans to fasten their claws upon; but unless the performance was better than the grammar of the *Gratings* editor, it should not bother any one, except probably the slim audience, upon whose feelings it must have grated greatly.

From St. George, Washington county, Utah, we receive information of a performance given in St. George Social Hall, which was advertised as a "Complimentary Benefit, tendered by the people of St. George, as a token of their esteem, to Elder Anthony W. Irvin, soon to depart on a mission to Mexico." The play presented on this occasion was called *The False Friend*; but the cast of characters, etc., would not lead us to believe it to be the *Union Square* success. Still, the name was appropriated and damaged by an amateur performance of some old drama, for the purpose of furnishing means to spread bad doctrine and disseminate immoral views on religious subjects.

The Parlor Thespian Society of Richmond, Ind., on Monday week produced at the Opera House Mrs. Burnett's play of *Esmeralda*.

The Acme Dramatic company, under the management of Edwin Barbour and Charles R. Thorpe, are devastating the Western section of our continent with the following "elaborate repertoire of new and attractive plays": *Aline*, *Camille*, *East Lynne*, *Led Astray*, *Dearer than Life*, *My Mother-in-Law*, *Chimney Corner*, *Miss Multon*, *Devo-*

tion, *Rip Van Winkle*, *Black Diamonds*, *Van the Virginian*, *Scrap of Paper*, *Kathleen Mavourneen*, *Rosedale*, *Lost and Won* and *Article 47*. Several persons might find in this list chances to put the wheels of the law in motion.

Mr. Williams, manager for Mattie Williams, "desires to call the attention of the public to the fact that his company is comprised of ladies and gentlemen in every sense of the word." After a long string of reflections on the profession in general and praise of his own company in particular, he announces, as a gentleman, the following repertoire:—*East Lynne*, *Fanchon*, *Kathleen Mavourneen*, *Flirtation*, or *Life at Long Branch*, *The Pearl of Savoy*, *Josh Whitcomb*, *Uncle Tom's Cabin*, *Two Orphans*, *The Octoroon*, *Frou-Frou*, *Under the Gaslight*, *Divorce*, *Hidden Hand* and *Ticket-of-Leave Man*.

## Author and Critic.

**AUTHOR.**  
The ripened perfection of many months tolling.  
I offer, O critic, to thee and thy quill:  
The brain that is seething, the blood that is boiling.  
Has written this play—be its fate as you will.  
Behold me, O critic, as modest a servant  
Of art as this universe ever begot.  
And yet, prithee tell, is my language not fervent,  
And haven't I built up a rather strong plot?

**CRITIC.**  
To judge from the out of your new Summer duster.  
I don't think the first act is lured enough;  
The second's too sketchy—unless you can muster  
A pair of new shirt-studs to match with each out.

**AUTHOR.**  
Great Heavens! Pray tell me what has a man's duster  
To do with his play or its purpose and action?

**CRITIC.**  
Young man, I'm a critic—don't clutter and duster;  
I write what I write for my own satisfaction.

**AUTHOR.**  
But is there not ONE thought, ONE tender and single,  
To prove how dramatic this tale of two hearts?  
And does not the light with the shade inter-mingle  
Where the smile lights the face as the tear-drop departs?

**CRITIC.**  
The foam on this beer is entirely too plenty;  
It's fresh-tapped; oh yes, I'll take a cigar.  
Your climax is weak, I know at least twenty  
Much stronger denouements than your endings are.

**AUTHOR.**  
But how can you tell how my climax is written,  
When here you have missed the whole act at your beer?

**CRITIC.**  
I judge by the fact that you're not from Great Britain;  
Your play is decidedly, frightfully queer.

**AUTHOR.**  
O critic! pray what has the place of my birth  
To do with my drama's straight purpose and action?

**CRITIC.**  
Young man, I'm a critic; you know what that's worth;  
I write what I write for my own satisfaction.

**AUTHOR.**  
Then is there no interest in ONE of my speeches;  
Do I think myself clever without any cause?  
Is every line flat though it tells, as it reaches,  
And means it all nothing, this lavish applause?

**CRITIC.**  
Oh, surely, brave critic, however you daunt,  
My effort is honest, my work isn't sham.  
It doesn't possess a faint vestige of reason,  
Not a shadow of intellect's visible gleam;  
No doubt it's because it is in the Spring season.

**AUTHOR.**  
But pathos you've none, and your humor is spleen.  
**AUTHOR—(Interrupting.)**  
What has the Spring season—  
**CRITIC—(Continuing.)**  
Your father sold charcoal and that was the cause of it.

**AUTHOR.**  
You're not from Great Britain—  
**AUTHOR—(Interrupting.)**  
My father!!  
**CRITIC—(Continuing.)**  
Don't tease me—  
It's rottenest rot every notion and clause of it.

**AUTHOR.**  
Your morals are bad, you're a thief and a liar,  
You're guilty of arson, of murder, they say,  
You're sunken so low you can never crawl higher.  
**AUTHOR—(Aghast.)**  
And all this because I have written a play?

**CRITIC.**  
I'll put this in print! yes, to-morrow! you'll see, sir!  
I'll teach you to drive our poor brains to distraction—  
Who cares for your skill? I'm a critic, that's me, sir!

**AUTHOR.**  
I write what I write for my own satisfaction.  
—SYDNEY ROSENFELD.

## From Australia.

T. Henry French yesterday received a letter from J. C. Williamson, a portion of which we are allowed herewith to reproduce. The matters of information given by Mr. Williamson will doubtless be of interest to our readers, and especially to those having an idea of paying a visit to the Colonies. The letter reads:

CHRISTCHURCH, NEW ZEALAND, April 21, 1882.

MY DEAR MR. FRENCH:  
I think when last I wrote you it was about the partnership of Garner, Musgrove and myself. I will give you particulars, so you may inform any stars or attractions who may think of coming to Australia. The firm is Williamson, Garner and Musgrove. We have leased the Theatre Royal, at Sydney, for three years from May 6, beginning our tenancy with a few weeks of *The World and New Babylon*, with Bland Hail and a very strong company. Then Harkins and Reeve in *The Colonel*; then George Rignold in *Lights o' London* and *Youth*.

The Theatre Royal, Sydney, is the only theatre large enough for a big company, or where a first class attraction stands a chance of making money. It will hold about £300, which is double what any other theatre in Sydney will hold.

Of the Theatre Royal, Melbourne, you have heard enough already to know that it is beyond a doubt the leading theatre of the Australian Colonies. There the longest runs have been achieved and the biggest money taken. It is a splendid theatre, either for comedy, tragedy or opera. We open our

season with *Patience*, played by my present company, which is by far the strongest and best ever organized in the Southern Hemisphere. We have also leased the Princess Theatre, in Melbourne, of which we take possession April 29, opening with Jennie Lee in *Jo*; and with these three theatres we will always have an outlet and be able to deal with first-class attractions visiting the Colonies.

I am traveling at present in New Zealand, with fifty-five people, playing *Patience* and *Pirates of Pensance*, and am meeting with great success. Such a thing has never been attempted in this country before.

I hope to be able to get away the latter part of this year for a trip around the world on business. I am working hard, but am happy to say it is doing me good, physically and financially.

Yours truly,  
J. C. WILLIAMSON.

## Seen and Heard.



The latest told on John Stetson is the following: The other day he was directing a rehearsal at the Globe. The stage manager whispered to him that his leading man pronounced a word incorrectly. Stetson at once attempted to set the actor right; but he insisted that he had authority for his pronunciation. The stage manager and Stetson held another whispered consultation.

"You are wrong, sir," said the manager. "But Webster says I'm right," expostulated the actor.

Walking to the back of the stage and raising his head and his voice toward the "flies," Stetson shouted out:

"Come down out of that, Webster, and get out of my theatre at once—I'll teach you not to interfere with business that don't concern you. Don't you ever come into this house again!"

It is scarcely necessary to explain that the flyman of the house bore the name of the lexicographer. That was what caused the company to laugh.

Speaking of Stetson is a reminder that he has at last opened his mouth and spoken on the vexed question of the veracity of the innumerable malapropisms credited to him. Thus he held forth to a crowd of admirers in Andrew Dam's caravansary the other evening:

"Those yarns are all facetious; there ain't any truth in 'em. People all know they're canards!" Just then a stranger approached the group and asked the whereabouts of Irving Place.

"Go down one block," said Stetson; "you can't miss it—it runs paralyzed to Fourth avenue."

It is said an amateur wrote to Barrett asking permission to star conjointly with him next season. Lawrence replied: "How long has it been customary to yoke an ass with an elephant?" To which the amateur coolly responded: "I'm pleased to learn you are not an elephant."



Before leaving for England, John Rogers applied for permission to place his Sweetheart on the pedestal properly belonging to Washington's statue. He asked *THE MIRROR* to announce that he visits London pursuant to a request of Minnie Palmer, who cherishes a desire to possess Victoria's crown. Rogers promised to bring it back to her or perish in the attempt.

A party of professionals were taking a peep at Bowery sights and dropped into a well-known concert garden, near the Thalia Theatre. As they sat resting and "refreshing" the plaintive notes of a cornet stole upon the air. "Ah," said one of the party, glancing over his shoulder toward the stage, "Liberati is tooting to-night."

"Not much!" said another, with emphasis. "Liberati playing in a Bowery beer-garden! I cannot believe it."

"We'll leave it to the waiter," said the first speaker. "Waiter, who is playing the cornet over there?"

"Herr-r-r Leeberati," replied the Teton.

"Well," said the incredulous one, "it may not be the original Liberati. What is his first name, waiter?"

"I can't tink just now," replied the dispenser of froth, scratching his pate. "Oh, yah—I remember him now—it is Signor!"

One night this week, half an hour after the curtain had risen on *The Danicheffs*, at the Windsor Theatre, the wife of an actor in the cast passed down the middle aisle and was shown to a seat by a well behaved but short-haired usher. The lady, not knowing how far the play had progressed, politely put the query to the usher:

"Is this the prologue that's on?"

"No, mem," came the quick reply; "dat's James O'Neil dat's on!"

## Flashed to Us.

SAN FRANCISCO, May 20.—Sam'l of Posen opened at the Bush Street Theatre last night to a packed house. *Curtis* made an immediate and immense hit.

ZANESVILLE, Ohio, May 31.—Barlow, Wilson, Primrose and West's Minstrels played to "standing room only" at Shultz's Opera House last night, giving the closing performance of the season here.

## Letters to the Editor.

Will you hear this letter with attention?  
As we would hear an oracle.

LOVE'S LABORS' LOST.

A QUESTION OF PRIORITY.

CINCINNATI, O., May 27, 1882.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Believing that, if they expect justice from others, writers must be just themselves, I am anxious to set matters right with regard to the copyright of *Barntormers*. If the gentleman you mention (Juan Templeton) has a prior right I give up willingly; if mine is the earliest I feel sure he will do the same. I enclose you the date of my copyright, and will feel greatly obliged if you can set this matter straight.

Yours truly,

GEORGE W. BATEMAN.

[Mr. Bateman's copyright, according to the slip enclosed in his letter, is July 15, 1881. The question of priority may be easily settled by either party referring to Mr. Spofford at Washington.—ED. MIRROR.]

## Professional Doings.

—Only a Farmer's Daughter will be presented at the Fifth Avenue Theatre in October.

—Bertha Welby is under contract to the *Atlantic* for a series of Reminiscences of the Stage.

—Edward Wedlake, as Prince Molenhoff, in the *Danicheffs*, is receiving kind attention from the press.

—Helen Blythe is to create a new part in a play to be produced at a metropolitan theatre in the Fall.

—Will H. Duffy, connected with the business management of the Fay Templeton Opera company, is in town.

—Barton Hill was in the city Tuesday. He is writing over some plays at Milford, Pa., where the trout fishing is unsurpassed.

—Manager P. H. Lehman is in the city, and has his hands full, looking after his two opera houses—the new *Wisting*, at Syracuse, and the Grand, at Rochester.

—The sanctum of *THE MIRROR* has been brightened and freshened during the past week by the presence therein of Lloyd Brookes, the genial, whole-souled and talented editor of *Detroit "Chaff"*, one of the best weeklies of the West. Mr. Brookes has many warm friends among the profession, and his welcome has been a warm one, but no one was gladder to meet him than *THE MIRROR*.

—Our Pleasure Party will include Harry J. Rowe, Edward Hammond, Randolph Murray, Jos. L. Mason, Frank Wills and Frank Irving, Miss Pauline Markham, Alice Weston, Miss Estelle and Mrs. Charles Thompson. They will play along the shores of the St. Lawrence River the coming summer for eight weeks, opening at Orleansburg on Tuesday, June 30. The company will be under the management of Frank Irving and Frank Wills.

—The managers of Lillian Olcott have engaged Leslie Gossin for leading man, and William Young for stage manager. Miss Olcott's preliminary season was attended with more than the usual success of debutantes. Her repertoire for the approaching season will include only Shakespearean and a few other standard plays—principally tragic. Her company, now being formed, will be a very strong one—that is, if the long purse backing her is supplemented with good management.

—Max Figman, who has just closed as second comedian and stage manager with Edouin's Sparks, leaves for New Orleans today (Thursday), where he will be leading comedian with Gorman's Criterion Opera company, at the Spanish Fort, a watering-place. Figman is but twenty-one years of age, but has made rapid progress during the time he has been on the stage, and in addition to singing such parts as *Lorenzo*, *De Merrimac*, *Barnach*, *Sir Joseph*, etc., has developed a knack for stage management.

M. E. JOHN E. INCE.  
As Monsieur Jolivet in *Michael Strogoff*, with Tomkins & Hill, Boston. Season 1881-2. At Liberty February 1.

MISS LAVINIA SHANNON.  
Season of 1881-82 with John E. Owens. Permanent address 102 4th street, S. E., Washington, D. C.

O. T. SKINNER.  
With Lawrence Barrett, Season 1881-82.

ROBERTO STANTINI.  
Tenor for English and Italian Opera or Concert. Address this office.

DORE' DAVIDSON.  
(Isidore Davidson), late under Madison Square Theatre management. At Liberty. Address *THE MIRROR*.

WALTER W. BURKIDGE.  
Late Scenic Artist, Fifth Avenue Theatre, New York. At Liberty until June 1. Address 540 West 42d street, or Spies & Smart.



## PROVINCIAL.



What the Player Folk are Doing All Over the Country.

## BOSTON.

Lights o' London was presented at the Park on Monday night, with the original Union Square Theatre cast, and by the acting of the company I can understand how a play with murder, robbery and seduction as among the black catalogue of a series of crimes far surpassing the sensational details of the *Niegate Calendar*, became popular. J. H. Stoddard played Seth Preme with great power, and it must have been through his wonderful acting that the play has had so good a reception. Joseph Whiting was in his element as Clifford, acting in a most natural and effective manner. Wal den Ramsey, always good, was never more so than as Harold. Sara Jewett played Bess with much sweetness and pathos. If it was not for the winning tone that this lady constantly uses, she would be one of the most charming actresses before the public. Maude Harrison played the small part of Shakespeare in a style that may be an example for all who sustain the part after her. J. M. Parselle and Mr. and Mrs. Phillips had characters admirably adapted to their abilities. The appointments and mise en scene were worthy of the establishment. This week Clara Morris reappears for the first time in sixteen months, selecting the New Magdalen for her performance, a play made familiar here by Carlotta Leclercq some nine years ago. Fred Ward, Jack Saville, Eleanor Carey and Virginia Buchanan are in the cast. Next week Miss Morris plays Camille, supported by George Clarke as Armand. Saturday night George Tyler takes a benefit, when Charles R. Thorne, Mr. and Mrs. Fred Vokes, Eloise Willis, Maud Harrison, Owen Fawcett, Eleanor Carey, Mary Shaw, John Gourlay, Temple Quartette, Gertrude Franklin and a host of others appear. Ed Hyram's benefit, with Mlle. Legrand, Saturday, June 10, the occasion being the last night of the season.

The Vokes Family had rather an unfortunate commencement on the opening of the season at the Globe, owing to Victoria being very ill, so no performance was given. On Tuesday night the lady appeared in the earlier scenes of the play, but fainted before the close, and the performance came to an abrupt termination. Too, Too Truly Rural, the new play selected for the Vokeses is one of those rattling, bustling, laughable affairs similar to all such plays as are embraced in the repertoire of actors of the Vokes school. It will become popular and will always be acceptable. Fred and Victoria are the shining lights of the company, and without their presence I fear that the company would suffer. The business was large during the remainder of the week. This week Mr. Hoyt's new play of *Cesalia*, with W. J. Ferguson, Eddie Wilcox, and others in the cast. Wednesday evening W. H. Bingham received a benefit. Saturday night, Ben Tryon, and on Monday night Barnham and Drake. All at Sea, with Kate Castleton, next week.

Edgewood Folks, with Sol Smith Russell, did a fair business at the Museum last week. The Hanlons now appear for three weeks. Then Willie Edouin in *Aladdin*. Marie Williams, George Wilson and George Howard are in the company.

The great Casino opened on Monday evening to an audience of over five thousand people, and the houses have been large throughout the week. The attractions are varied and numerous, the dramatic performance of Rice's Party being one of the principal. *Cinderella* at School was presented in a most excellent manner, the company comprising many good names. Harry Dixey is one of the most promising comedians now before the public, and he should not allow himself to grow careless, as was the case in *Dr. Syntax*. A good actor never forgets what can be made out of a part, no matter how poor it may be. Rose Temple was pleasing as ever as Niobe; George Schiller, rapidly advancing in his profession, made a most excellent Lord Lawtensiss. Charles Duggan sang beautifully, but acted most awkwardly. Irene Perry had a part far beyond her abilities. Her *Meropie* lacked life and vivacity, and her lack of knowledge of stage business was very apparent. Nellie Prescott did fairly as Psyche. Among the other attractions in the grand hall are the bicycle races, roller-skating rink, billiard hall, shooting gallery, etc., and all for the small figure of fifteen cents.

The Howard Athenaeum did a very large business last week with Snelbaker's company. This week the old melodrama of Jack Sheppard, with N. S. Wood as Jack; Mrs. W. G. Jones as Mrs. Sheppard, and Joe Winter as Jonathan Wild.

The Boyston Museum offers a capital bill afternoon and evening.

Items: W. W. Maurice, who was reported to be temporarily insane, was here for some days, and enjoying himself in a most convivial manner; all anxiety can be dispelled as to his insanity. Lillian Ashly will go with Phoebe Macallister next season. Frau Materna will give two concerts at Music Hall June 2 and 3.—Dan Maguniss, one of Boston's greatest favorites, will take his annual benefit on Saturday night. Mary Anderson is in the city.—The Vokes Family (with the exception of Fred) sailed for Europe June 1. Fred remains here, summering at Ocean Spray.—John S. Haworth will pass the summer in Boston and vicinity.—Mrs. W. G. Jones, an old favorite at the National Theatre years ago, appears at the Howard this week, as Mrs. Sheppard, in Jack Sheppard.—The Oakland Gardens opened for two performances on Decoration Day, the Mascotte being the attraction.—Signor Brignoli

gave a private rehearsal of his *Ave Maria* a few evenings since. The solo was sung by Fanny Kellogg, and chorus by Schubert Club, the whole forming a most intellectual and beautiful entertainment, the work being especially admired, and Brignoli much complimented upon his master effort.—The Elks give a grand entertainment of singing and recitations at the Park, on Tuesday night. Helen Carter, Joe Haworth and Walter Emerson are among the volunteers.—The sad death of George Conly was a severe shock to his many friends in this city, where he was a great favorite, appearing here at the Globe on Wednesday evening, 21st, for the benefit of Frank B. Haynes.—Louise Floyd and George Roberts are in the city.—J. B. Mason has abandoned his trip to Europe, owing to his late accident.—George C. Boniface, Jr., is shortly to be married to Ernestine Floyd, a daughter of the late W. R. Floyd.—Fred Stinson has gone to Europe, and will return with Modjeska.—Helen Leigh has been engaged for the Modjeska combination.—Mrs. Jane English has been quite ill for some days, but is rapidly convalescing.

## CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): The Audran Comic Opera company, under John A. McCaull's management, presented the Snake Charming during the major portion of past week with good results financially. Olivette was put on 26th, and again 27th, at matinee performance. A. W. McCollin and Jos. S. Greenfelder acquitted themselves creditably, as also did Lilly Post and Hattie Richardson. Catherine Lewis, who is nothing if not bumptious, largely monopolized the stage business to the detriment of the general performance. The chorus exhibited the good effect of thorough discipline, and its efforts were warmly applauded. The troupe played during the current week in the Ohio interior. The Grand will be thoroughly renovated during the ensuing summer months, and will reopen on or about August 28.

Heuck's Opera House (James Collins, manager): Leavitt's Rentz Santley company closed a remunerative engagement 27th. Rose Lee's vocalism, Chase and Buckley's sketches, and Dolph Levine and wife's musical specialties constitute the more prominent features of a meritorious programme. The old time female minstrel part which marked the opening act, has been eliminated, and in its stead a New Year's reception act, with the ladies in full dress, substituted. The present week the terminal of the present season, will be devoted to Haverly's Comic Opera company, and Patience and Mascotte are announced as the current attractions. Manager Collins' benefit occurs June 5, and among other celebrities R. E. Graham will appear in his imitations of Emmet.

Vine Street Opera House (Chas. S. Smith, manager): The closing of the remaining theatres allows the Gold Mine an open field, and it goes without saying that the cosy little resort is packed to repletion nightly. Kelly and O'Brien produce their specialty entitled *Insanity* during the past week, and made a prominent hit. Manager Smith has very wisely re-engaged the team for a week in July, after which they will join the Bryant, Hoey, Niles and Evans Meteor combination. The new people announced for current week are Charles Glidden, banjoist; Anne Hart, a popular little serio comic; Maude and Tom Morrissey, and the quartette of comedians, Herne, Hawkins, Roscoe and Collins.

Items: Frank Lane of John McCullough's support departed for Chicago, 24th, and will Summer at that point.—The benefit tendered Harry Lewis at the Grand 22d netted its recipient over \$700. The programme was made up largely of amateur talent and was the reverse of creditable.—Maude Miles endeavored to secure the Troubadours for week of 29th, but the contract failed to materialize.—W. D. Turner in advance of Haverly's Comic Opera company put in an appearance 23d.—Oscar G. Bernard, whose death in San Francisco 24th is announced by telegram, was a resident of this city and very popular. The remains will be brought here for interment.—One of the local journals claims that Neil Burgess' new play *Joshua Allen's Wife* was written by Miss Ollie Lovell, a young lady of this city.—Jim Fennesy's benefit, which transpires 17th, at Heuck's, promises to be a decided success.—Harry Lewis, business manager of the Grand during past season, joins DeHaven's Circus as treasurer during the Summer season and with that object left for Chicago 23d.—The usually staid Cincinnati *Gazette* devoted a conspicuous column in its issue of 27th to advertising Catherine Lewis and expatiating upon her high kicking abilities.—Oscar Cobb, the well-known theatrical architect of Chicago, put in his appearance 23d and will, in all probability, secure the contract for the erection of Heuck's new opera house.—Manager Miles betook himself to Louisville 26th, to attend the races. Bob's friends claim that he is well posted in turf matters, but the regularity with which he invests his shekels upon the wrong horse, leaves ample room for controversy as to the correctness of the assertion.

## BALTIMORE.

Holliday Street Theatre (John W. Albaugh, manager): Charles L. Davis appeared throughout the week in his play of Alvin Joslin to fair business. As a comedy, Alvin Joslin does not amount to much, and the little merit it does possess can be traced to Joshua Whitcomb. However, Mr. Davis as the old New England farmer was rather good. It was well advertised, Barnum could not have billed the town more liberally. The season closed Saturday night.

Front Street Theatre (Dan A. Kelly, manager): Henry Belmer's sensational drama *To the End of the World*, was given to big audiences all of the week and was warmly received. The usual olio preceded the drama. Minnie Oscar Gray, and E. T. Stephens, began a week's engagement on Monday night in the sensational drama Jack Shepherd and His Dogs; the olio includes Annie Boyd, Mason and Lord, the Burtons, Miles Morris, and Billy Kennedy. This week is the last of the season.

Items: The theatrical season is about closed. Taken all in all, it has been a better one than we have had in Baltimore for some years. The attractions have been varied in character and quality, though the good, it must be said, predominated over the bad. The pecuniary results have been more favorable, too.—On Saturday night at the close of the performance at Holliday Street Theatre, Thomas F. Hogan, the treasurer, was called upon the stage and presented with a ring, with black setting, bearing his monogram; also, sleeve buttons to match. They were from the attaches of the theatre, in token of their kind regard for him and in appreciation of his uniform politeness to them. On Monday some of his friends pre-

sented him with a very pretty cane. He gave a farewell supper Monday night and left for his home in Albany on Tuesday. Mr. Hogan is universally popular and has made many friends since his stay here.—Messrs. Turpin and Nachman of this city will be the lessees of the Eighth Street Opera House, Philadelphia, next season.—Dan A. Kelly's benefit at Front Street Theatre, on Monday last, was unquestionably a success. Mr. Kelly will run the Front Street Theatre again next season, which will open in August.—Prof. Bartholomew's trained horses will exhibit at Academy of Music this week and next.—Amateurs will do the Chimes of Normandy and Pinafore at Catonsville, June 5, 7 and 9; Tom Karl, Marie Stone, and W. H. McDonald, will appear with them.—The walking matches at the Monumental Theatre have closed, and manager Kernan began a season of concerts at low prices on Monday night.—All the theatres have determined to open during the Grand Army Encampment next month.—Manager Foot, of the Academy of Music, will not give the Summer Garden Concerts, as in former years; but may probably inaugurate a summer season of light opera at cheap prices.

## PHILADELPHIA.

Haverly's (W. H. Morton, manager): The Whimsical Waltons appeared for the first time upon an American stage at Haverly's on Monday night. The funniest part of their performance is its brevity. It was over long before 10 o'clock and the waits were unusually long. The Waltons have a couple of farces, in one of which a mechanical cow is introduced. There is some pretty good singing and a bit of character acting by the Whimsicals, and during the entertainment the Stirk Family appear on bicycles.

Walnut (George K. Goodwin and S. F. Nixon, managers): There was a tremendous audience at the Walnut on Monday night to welcome Edward Swartz and A Square Man. The friends of the author were disposed to be very enthusiastic and made loud calls for him. Ben Maginley made a good impression as the Square Man.

Chestnut Street Opera House (George K. Goodwin and Fred Zimmerman, managers): Camille was played by Mlle. Legrand on Monday night. She has a good deal of emotional capacity, but suffers in comparison with Mlle. Rhea, who closed an engagement at the Walnut Saturday.

Items: Mark Hassler will form a new orchestra, with marked solo features, for Haverly's next season.—Mlle. Rhea has contracted with Zimmerman and Nixon for an engagement at Haverly's next season.—He's Got the Money, by Fred G. Maeder, is being played at Wood's.—The Honey-moon and Jack Sheppard are the attractions at the Eighth Street Theatre.—The Maennerchor garden concerts have begun.—The Leonzo Brothers are the features at the National and Sam Devere draws the boys to the Central.

## ST. LOUIS.

Grand Opera House (John W. Norton, manager): Roland Reed and Jennie Yeamans made a success in Cheek, notwithstanding the lateness of the season, which closes with this week.

People's Theatre (Mitchell and Robertson, managers): Furnished Rooms did a fair business on its return. Rentz Santley burlesque combination 26th.

Uhrig's Cafe (John J. Collins, manager): The Passing Regiment will open the season at this popular resort. The Ford Comic Opera company is underlined.

Park Theatre (John J. Collins, manager): This popular downtown resort will open with the Bijou Comic Opera company in *Mascotte*. Amy Gordon will be the prima donna. Olivette, Billee Taylor and Pinafore are in rehearsal.

Pickwick Theatre (E. E. Rice, manager): The season at this summer theatre will open in a few days with the Hees Acme company in the Widow. The garden has been greatly improved and beautified.

Items: Roland Reed has been initiated in the St. Louis lodge of Elks.—Beginning June 5, matinees will be given at Uhrig's Cafe. John Till's marionettes and Herr Schlamm, magician, will furnish the entertainments.

## BROOKLYN.

Park Theatre (Col. W. E. Sinn, manager): The Geo. Adams Humpty Dumpty company is the attraction this week. Next week Harrigan and Hart play their latest success.

Grand Opera House (Nick Norton, manager): The regular season closed with Saturday evening's performance. On Tuesday evening Manager Norton was the recipient of a benefit, on which occasion the following artists assisted: Marie Prescott, Jeffreys-Lewis, Oliver W. Wren, Annie Ward Tiffany, Pauline Markham, George W. Thompson, and Harry Kennedy. Mr. Norton will resume the management of the house next season. On Saturday Miss Tiffany's benefit will be given.

Hyde and Behman's Theatre (E. D. Gooding, manager): Nick Roberts' Carnival combination holds the boards. The entertainment consists of a specialty troupe, with the addition of a ballet. The idea is somewhat novel, and also successful. Business is very large.

## BROOKLYN, N. Y.

Novelty Theatre (Theall and Williams, managers): The Mascotte is presented here this week by the Fay Templeton Opera company, and business is good. This week finishes the season at this house, and it is the intention of the managers to newly decorate and paint the theatre throughout, before the next season commences. Messrs. Theall and Williams have during the past season striven to please the patrons, and if present excellent plays could do it, a success in that direction has been achieved.

Items: Barnum's Circus was visited by crowds each afternoon and evening of its stay in Brooklyn, and thousands were turned away for want of accommodation inside the tents. The ushers did good service in the dispatch with which they found seating accommodations for so many, and Mr. Thomas receives the thanks of this paper for the particular attention paid to its correspondent.—The Broadway Theatre was closed Friday night last, by the city authorities, for failure on the part of the manager to take out a license.

## CONNECTICUT.

Hartford. Roberts' Opera House (W. H. Roberts, manager): The past week has been bare of events. Nothing booked this week except a local entertainment.

American Theatre (W. S. Ross, manager): McCarthy's New York Specialty company closed 27th. Departures: Cooper Brothers, to Boston; McCarthy and Coleman, to Al-

bany; Katie Cooper, to Providence; Gus Hill, Pete Shaw, Stanisl and Ryan, Kelly and Murphy, to New York. House closed for the season.

Arena: Barnum's London Shows billed for June 5.

Items: Harry Bascomb, whose feet were amputated at the Hartford Hospital last winter, is still here, and bears at intervals from his old friends in the profession.—Clara Louise Kellogg was in town 24th.

## NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): Closed during week. Mr. Carll has kindly offered his house free of charge for the services of Decoration Day.

Grand Opera House (Clark Peck, proprietor): Besides an athletic entertainment, we have had the Dantes 26th and 27th by a company of which I have spoken well before. Business good.

The American (Press Eldridge, manager): This house seems to have all the "go" left us. R. O. Gorman, in his play, *Conrad*, besides Edith Sinclair, Bill Ward, E. F. Harnes, Harris and Wood, and E. S. Woodlin, make up the new bill.

Item: Minnie Cummings' New Haven Opera House is still closed.

## WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): The Kellogg Concert company sang to big business 24th. Booked: McGibeny Family, June 5.

## DELAWARE.

## WILMINGTON.

Opera House (Jesse Baylis, manager): Nothing last week. Alvin Joslin 31st., which is the last of the season.

## DISTRICT OF COLUMBIA.

## WASHINGTON.

National Theatre (John W. Albaugh, manager): Equine Paradox drew good houses last week. The event is the Chimes of Normandy 29th for Manager Kingsley's benefit, by Washington Operatic Association. A crowded house assured. This closes the regular season. The only other announcement is the appearance of the Lawrence Barrett Dramatic Club in Julius Caesar and Merchant of Venice June 2 and 3.

Ford's Opera House (John T. Ford, manager): Joseph Sessford drew good house for his benefit 16th. C. B. Bishop in *Everybody's Friend*; Mrs. Adeline Duval Mack and her pupils will give Scenes from Shakespeare 29th.

Capital Theatre (Jake Budd, manager): The great Horseshoe Four and other specialty artists.

Theatre Comique (T. E. Snelbaker, manager): Muldoon's Picnic is the principal attraction this week.

Item: Fine attractions announced announced at Driver's and Abner's Summer Gardens.

## GEORGIA.

## ATLANTA.

The season being over, there is nothing to advise in the way of amusements; not even a straggling company on its way back to New York has put in an appearance the last two months. The prospect for next season is very good, very many companies having already been booked, although it is quite early. The number now foots up sixty-five, with more companies to hear from. Our city has been without a thoroughly competent band, with chorus and orchestra. There is every prospect now of this need being supplied. An association has been organized, and obtained a charter under the name of the Atlanta Musical Union, with a capital of \$20,000. The incorporators are among our wealthier citizens—men foremost in any enterprise that will be of benefit to the city, and who are in the habit of making success of whatever they undertake—such as H. W. Grady, of the Atlanta Constitution, Robt. J. Lowry, and W. W. Anstell, bankers and capitalists; J. F. Burke, better known as the captain of the Gate City Guards, and others of like character and standing. The charter will run for twenty years. What will particularly interest the profession is, that the incorporators intend to supply, whenever required, music for accompaniments or otherwise, of the very highest order, as the concert and orchestral department will be thorough and complete. Companies and opera troupes, which have not heretofore favored us, will be attracted by the certainty of having this want supplied.

## ILLINOIS.

## JOLIET.

Opera House (E. S. Barney, manager): Robert McWade presented Rip Van Winkle 22d to large audience. His support was only fair. Jane Coombs in *Camille* 23d to very light business. Philadelphia Church Choir company in *Pinafore* and *Patience* matinee and evening 27th, to light houses on account of stormy weather.

## SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Roland Reed, who was to have appeared in Cheek 20th, cancelled date. Ford's Comic Opera company comes June 1 instead of May 29, producing *Manola*. Robert McWade in *Rip Van Winkle* comes June 3.

## INDIANA.

## INDIANAPOLIS.

English's Opera House (Will E. English, proprietor): The Corinne Merriemakers appeared 26th and 27th in *Olivette* and *Magic Slipper* to bad business. Manager Flaherty reports a fairly successful season, though their six weeks' detention in New York caused them to cancel some of their most desirable dates. Nothing booked for the near future.

Grand Opera House (J. B. and G. A. Dickson, proprietors): Audran Opera company 21st to a crowded house. Catherine Lewis sang and acted with her usual vivacity and had good support with one exception. The chorus was the best that has visited us this season. Box office receipts \$750. Charles Ford's Opera company played a return engagement 22d and 23d, presenting *Manola* and the *Mascotte*. Business good. Coming: Audran Opera company, June 2 and 3, with *Snake Charming*.

Park Theatre: Closed. Will open 29th with New Fifth Avenue Museum combination, for one—possibly two weeks.

Zoo Theatre (Gilmire and Whalien, proprietors): The usual good bill was given, to the usual good houses. Next week comes Macbester and Jennings' combination, including Kelly and O'Brien, Mollie Wilson, Walton and Edwards, Smith and Leopold, Mamie Vernon, Hollywood Family, and Milie La Font.

Arena: Two circuses are billed. W. W. Cole comes June 12 and the Circus Royal and English Menagerie June 7 and 8.

Item: Blanche Chapman joined the Ford Opera company here. Thursday night she appeared as Bettina in the *Mascotte* and gave

a very fine performance.—Manager Phillips, of the Kokomo Opera House was in the city last week.—The Grand Military Encampment takes place the first week in July. Over thirty companies will be present, including the Crescent Rifles, of New Orleans, Washington Light Infantry, Porter Rifles, Nashville, Tenn., Chickasaw Guards, Onapaw Guards, Folger Corps, Geneva, N. Y., and the New York Seventh Regiment. Fifty thousand strangers will be in the city. Managers who secure either of the theatres for that week can count on packed houses at advanced prices. It is an open date at the Grand and the Park.—George A. Dickson has gone to New York and from there will take Emmet to San Francisco via the Southern Pacific route, playing at large towns. C. W. Reeves, business manager of the Audran company, reports good business everywhere. The company contemplates a Canadian tour. John A. McCaull will rewrite the libretto of the Snake Charming soon, introducing *The Farandole* and *Torpedo and Whale* from Olivette, as they originally belonged to the Snake Charming.—Wallace McCredie has been discharged from the Audran company. By bad acting and worse singing in the part of Valentins, he came near spoiling Monday night's performance. The good work of the remainder of the company saved it from complete failure.—Marie Francis has gone to New York to secure an engagement.

## IOWA.

## BERLINGTON.

New Opera House (George A. Duncan, manager): No performance during past week. Robert McWade, 29th, Tony Denier, 31st. C. H. Smith's Furnished Rooms combination June 3, constitute next week's attractions.

Grimes' Opera House (R. M. Washburn, manager): Leavitt's Rentz Minstrels were booked for 24th, but failed to materialize. Nothing booked for an early appearance.

Arena: Conip's Circus pitched its tents in Burlington 25th, and a crowded canvas at both afternoon and evening performances was the result.

Items: Amusement matters are almost at a standstill here, which is probably accounted for in the fact that most of the traveling companies have disbanded or are about to disband for the season. Manager Duncan is preparing a formidable list of attractions for the second season of the new opera house.

## COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, manager): Frank Mayo in David Crockett 23d to a large and appreciative audience. The play was well put on and the support good. Booked: Big Four Minstrels 27th; Mlle. Litta, with the Philharmonic Society of this city, 29th; Tony Denier's H.D. comes June.

Item: Kate L. James (Mlle. Van Arnheim) of Strakosch Opera company, arrived here 25th on a visit to parents and friends, and will meet her sister, Mrs. Woods, from Arizona, who is also a fine singer and whom she has not seen for a number of years.

## DUBUQUE.

Opera House (Duncan and Waller, managers): Tony Denier's H. D. company 26th to good business. Mme. Janaschek appears 27th with good advance sales in Mother and Son. Booked: Lawrence Barrett June 7; J. K. Emmet August 18.

Item: Papers of attachment were served on the advance sales of Willie Edouin's Sparks by Charles W. Ware of this city, who claims damages on one B. F. Schwartz, who is a Western Circuit manager. He closed a contract with Ware to present *Patience* with the same company as presented the opera in Chicago, under name of Mahu's Opera company, which was claimed to be a very good company. The opera was put on with a miserable company. Trial is set for 29th.

## DES MOINES.

Moore's Opera House (W. W. Moore, manager): Frank Mayo in David Crockett 23d to crowded house; company good. Booked: Tony Denier's H. D. June 3.

Academy of Music (William Foster, manager): Comley-Barton company booked for June 2 and 3, and Nat Goodwin for 5th and 6th have cancelled.

## DAYTONPORT.

Burtis' Opera House (Howard Burtis, proprietor): Large audiences greeted Janaschek 24th and 25th in Mary Stuart and Mother and Son. Booked: Lawrence Barrett June 5.

Arena: Sells Bros' Circus 22d to big business.

Item: Janaschek closes season at Kalamazoo, Mich., 29th, and goes direct to New York city. Mme. Janaschek related her narrow escape from terrible injury or death while descending a shaft in a mine at Leadville, Col., week before last. The car caught upon a projection, and the alarmed engineer, finding the ropes had slackened, reversed his engine and with some difficulty, on account of the twisting slack in the ropes, brought the car to the surface. It was found that the siding of the shaft had given away, and that if a fallen timber had not slanted so as to hold the car and allow the engineer time to pull back, the party would have been killed by the rocks and timbers which went crashing right where the car was stopped only a minute before. The Madame has concluded that one venture in a mining shaft was enough.

## KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): Nothing during past week. Amateur entertainment 26th and 27th. Robert McWade in *Rip Van Winkle* 30th, and Barrett in *Richelieu* June 3 are all the bookings. Time is rapidly being filled for next season—about forty nights already taken. Mr. Hughes goes to New York next month to complete the work for the coming season.

## MARSHALLTOWN.

Woodbury Opera House (Leon Goodwin, manager): Nothing on the dramatic line for the past week. Booked: Litta Concert company June 5; Frank Mayo 8th.

Arena: Sells Bros' Circus July 8.

## KANSAS.

## ATCHISON.

Corinthian Hall (Robert Neim, agent): Nat Goodwin and wife in *Hobbies* 25th. Good performance to good business. Omaha June 3, closing the season, which has been highly successful. Frank Mayo as Davy Crockett 26th. Good performance to large business notwithstanding the rain, which fell incessantly day and evening.

## LEAVENWORTH.

New Opera House (D. Atchison, manager): H. C. Goodwin and Elsie Weatherly played 23d and 24th *Hobbies*, and Member for Succum, to good houses. Support very good. Coming: Frank Mayo, in Davy Crockett, 29th; Rooms for Rent, June 1 and 2.

## TOPEKA.

Topeka Opera House (Lester Crawford,



manager): Nat Goodwin presented Hobbies to a large house 23d. Performance good, giving general satisfaction. Advance sale for Frank Mayo, 29th, is large.

Park Theatre (W. H. Green, manager): New arrivals, Baker and Gardner, Crawford and Gibson, Bob Brimmer, Louise Lyle, Jennie Jerome and Annie Santley. Business good.

Theatre Comique (William McAvoy, manager): New people: The Everetts, Wolf and Ryan, Elsie Simpson and Jennie Fowler. Afterpiece, Fun in the Kitchen.

## KENTUCKY.

### LOUISVILLE.

Macaulay's Theatre (John T. Macaulay, proprietor): Ford's Comic Opera company closed a very successful three nights' engagement 27th, producing Mascotte, Manola, Patience, and, for the first time in this city, Billie Taylor. The company is a fair one and made a favorable impression. Blanche Chapman, who was formerly a Louisville girl, met with a flattering reception from her old friends. May Stumber, as Fiametta, was well received. The chorus was small, but well drilled. The troupe go from here to St. Louis, where they are engaged for the Summer at Ubrige's Cave.

Buckingham Theatre (John H. Whallen, manager): King and Castle's Celebrities filled out the last week of the season here, and were greeted with large audiences each night. The party has the honor of giving the best variety show of the season, and was better arranged than any other. The troupe consists of Mr. and Mrs. Jo Allen, Lillie Ellis, Ward and Lynch, Zoe, Bernard McCredie, Charles Diamond, Morello Bros., Arthur Doty, Jessie Boyd, Dave Oakes and Griffin and Marks. This house, after being refitted, will open latter part of August.

Closed: Opera House and Masonic Temple Theatre are both closed. and will not open until next September.

Items: The large and brilliant audiences that greeted the Ford troupe this week was a fitting finale of the most successful season that Louisville has had since the war. All the best attractions on the road have played here, meeting with more than average success. The legitimate and light and grand opera proved the best drawing cards. Next season Macaulay's and the Opera House will be run in the Brooks and Dickson Circuit, the same as heretofore, which will be the last year of the contract between Mr. Macaulay and Brooks and Dickson. It has run three years to satisfaction of all parties.

—Frank McKee, a former Louisville journalist, and now with Haverly, was in this city this week looking up his old friends. Frank goes ahead of the Mastodon Minstrels on their trip to San Francisco.—Tom Nolan, a Louisville actor, was arrested in Cincinnati this week at the instance of Mr. Judah, owner of the Metropolitan Theatre, this city, who claimed that Nolan was following him with evil intent. Nolan was very soon released, there being no charge. He has brought suit against Judah for \$5,000 damages. Tom is known in the West as a "heavy villain," and has killed more men on the stage than any actor in the profession; but he was never known to hurt any one on the street.—James Camp, an amateur of this city, who was with Barney Macaulay the past season, is spending the Summer at his home.—About a dozen young ladies of this city are preparing themselves to make an onslaught on New York managers before the season opens. All of them think they are Mary Andersons.—Arthur Doty was compelled to pony up a little costumer's bill he had incurred several years ago. Ye cos tumer pounced upon ye baggage and ye owner yielded.

## MAINE.

### RANDOLPH.

Bangor Opera House (Frank A. Owen, manager): T. W. Keene as Richard III, supported by a fine company, to a very large house. Season closed 27th in Augusta. Jefferson played to packed houses at both performances matinee and evening. Skiff's Minstrels 29th.

Arena: Barnum's Circus July 15.

### LEWISTON.

Music Hall (Charles Horbury, Lessee and manager): T. W. Keene appeared 24th; in Richard III, to a fine house and was very well received. Jefferson in The Rivals to small house 26th.

### PORTLAND.

New Portland Theatre (Frank Curtis, manager): Jefferson played Bob Acres to the largest and most fashionable audience of the season 25th, and The Rivals and a fine company made a grand success.

Items: Barnum and the baby elephant July 10.—Jefferson and his company are at the Lakes after trout.—Manager Curtis has recently been made a member of the Cumberland Club, and is one of their crack whist players.

### SACO.

City Hall (A. C. Sawyer, agent): Booked: Lilly's Variety company June 9. White and Parsons' Comedy company have cancelled date.

## MASSACHUSETTS.

### FALL RIVER.

Academy of Music (J. S. Borden, treasurer): Closed the past week. Will open 30th with Birch and Backus' San Francisco Minstrels.

### HOLYOKE.

Holyoke Opera House (Chase Bros., managers): Kellogg Concert company 22d to light house. The entertainment was as light as the house. Kellogg appeared in two or three simple songs. A "bad cold" was her excuse for doing no better. The Danites 23d to a fair house, gave a good entertainment; was well received. This is the close of a very successful season.

### LYNN.

Music Hall: Jefferson closed the season at this hall in Rip Van Winkle 22d to good house.

Item: There have been upward of sixty attractions at Music Hall during the past season. Of that number the following have played to large business: Snelbaker's Majestics, Hazel Kirke, Banker's Daughter, Joseph Murphy, T. W. Keene, B. W. P. and W. Minstrels, Buffalo Bill, George S. Knight. Outside of this large, the amount of poor business just balances the good, and although unable to give any official report, it is safe to say that a few shekels are at present resting in the hands of the manager as profits of the past season.

### PITTSFIELD.

The dramatic season closed with the California Minstrels 24th. They gave one of the best performances that has been seen here by a minstrel troupe. Birch and Backus were immense, and their burlesque on Patience fine.

### WALTHAM.

Music Hall (R. B. Foster, manager):

Boston Museum company in A Scrap of Paper 23d, drew only a fair house owing to bad weather. Nothing booked.

## MICHIGAN.

### ADRIAN.

Opera House (Chas. Humphrey, manager): Anna Dickinson, 23d, to a large house; Duprez and Benedict's Minstrels, 26th, to a large house.

### DETROIT.

Whitney's Grand Opera House: B. W. P. and W. (otherwise known as the alphabetical) Minstrels, drew forth an immense crowd Monday night, and gave a fair performance. Evidently their "parting gives them (no) pain." for a sourer set towards each other one would not care to see. They part partnership June 10 at Poughkeepsie, N. Y. In future Barlow and Wilson will run their own show and Primrose and West, with George Thatcher, will form a separate company. Luke Schoolcraft, the best negro comedian of the lot, goes with the former party. Regarding the performance given last week, there was not a single new feature and they even had the "nerve" to end the performance with Schoolcraft and Coes' old farce of the Country Cousin. The last three nights of the week Charlotte Thompson and company in Jane Eyre, under management of W. W. Kelly. The business done was light. Of the star all that is necessary to say is that she is as good an actress as ever. Her support in some respects was "queer," but in the main satisfactory. This week Jay Rial's U. T. C. company.

Detroit Opera House: Closed.

Park Theatre: Muldoon and Whistler Specialty company filled out the bill last week. The present week the Maxwell Dramatic company will give the old time sensational drama a wrestle, producing Under the Gaslight, Octoroon and Streets of New York.

Items: Long Branch must look to itself or Detroit will oust it from its position as the favorite retreat of the profession in Summer. The roll call is responded to by Owen Fawcett, Eliza and Jennie Weathersby, Harry Barton and Frank Lane. Others are yet due.—W. H. Gillette, the "Professor," marries Ella Nickles, formerly of this city, on June 1.—John T. Sullivan, the Clipper correspondent, is an amateur actor of first rank. His latest success was in the role of the Duke in The Honeymoon.—W. B. Curtis writes home that sixty-three one thousand dollar bonds is his share of the season's work, and that he intends to purchase a place at Grasse Point, our lake resort, about ten miles from here.

### GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Gus Williams played Prof. Keiser 25th to small business. Booked: Anna Dickinson 29th in Hamlet; Lawrence Barrett June 13 in Pendergon; Tony Pastor 20th.

Items: Smith's Opera House is running to good business this week.—Powers' Opera House will be thoroughly renovated during the summer. The house will also be re-seated with opera chairs.—Forepaugh's circus comes June 5.

### KALAMAZOO.

Academy of Music (John V. Redpath, manager): Danicheffs 24th. cancelled. Janauschek will give us Mary Stuart instead of Bleak House, as billed, 29th.

Kalamazoo Opera House (C. H. Chase, manager): Closed.

## MINNESOTA.

### ST. PAUL.

Opera House (Charles Hains, manager): The house has been closed during the past week. Owing to the general understanding that the house would be closed for the season on May 1, in order that work could be commenced upon the proposed new building on the present site of the old one, there have been but few applications for dates on account of the uncertainty during the past few weeks. Booked: Heywood's Mastodon Minstrels 29th; Tony Pastor's company June 15 and 16.

Arena: Charles N. Gaylor, advance of Coup's Circus, was in town for a few days, billing extensively for June 6.—Peter Sells and his splendid bill car, advance of Sells Bros.' Circus, is in town putting up some fine paper and lithographs for June 16. Mr. Sells is a wide-awake showman and a lively worker.

## NEBRASKA.

### OMAHA.

Bovd's Opera House (T. F. Boyd, manager): Nothing the past week till 24th, when Frank Mayo appeared as Davy Crockett, to a very large house. He has with him an excellent company, and fares much better than in the legitimate. Booked: Morton's Big Four, 29th; Little Concert company, 30th; Nat Goodwin, June 2 and 3.

Academy (Nugent, Glenn & Co. managers): This house has done a uniformly good business since its opening. A first rate bill of specialties is given every night. Frank Robinson is business manager.

Item: McIntyre and Heath, who are at present at the Academy, opened July 10 at the Olympia Theatre, in Chicago, with a company of their own, and after a brief engagement there will take the road. They will be managed by Radigan, of the Olympia.

## NEW HAMPSHIRE.

### PORTSMOUTH.

Music Hall: T. W. Keene appeared as Richard III, on the evening of the 20th, to an excellent audience, nearly filling Music Hall. His assumption of the character was greatly admired. Jefferson, as Bob Acres, in The Rivals, performed to one of the best houses of the season, and received an ovation from the large audience.

## NEW JERSEY.

### JERSEY CITY.

Academy of Music (W. H. Brown, manager): Adam Forepaugh's Humpty Dumpty troupe played a very successful engagement 27th to crowded house.

Item: Ed. J. Vincent, treasurer of Jersey City Academy of Music sailed for Europe last week.

### NEWARK.

Park Theatre (Leonard Gray, manager): Wilbur Opera Co. in the Mascotte, 27th, to a large house. Matters theatrical are becoming slack with the warm weather and the season is practically over; except for the variety houses which seem in no wise affected by the increasing heat.

Items: The past season at the regular houses has been in every way most successful. The performances averaged a higher standard of excellence both in the plays themselves and in the companies representing them, than in any previous season, and the public gave a generous recognition of Mr. Gray's industrious efforts to supply attractive entertainments.—Nothing booked at the Grand Opera House or the Park at

present. The management has in view however an experimental Summer season.

## TRENTON.

Taylor Opera House (John Taylor, manager): Wilbur Opera company, 28th, in The Mascotte, to good house. They gave an improved performance of this opera. Booked: 30th, Lafayette College Glee Club; 1st, Alvin Joslin Comedy company; 7th, B. W. P. and W.'s Minstrels.

Grand Central Garden (John Winter, proprietor): Business during the past week has been fair. Departures: Shields and Richmond, Allen Sisters, Robert Watson. Announced: Chas. Frey, Florence Marshall, Lillie Raymond, the Russells.

## NEW YORK.

### ALBANY.

Leland Opera House (Mrs. Charles E. Leland, managers): The Passing Regiment 23d and 24th to good business. The close of the regular season at the Leland occurred 24th, with last night of Passing Regiment. The lady manager of this house has made the past season one to be remembered in the amusement annals of this city, and she should feel especially gratified with the result of her first managerial efforts.

Tweddle Hall (P. J. Callan, manager): House closed.

Music Hall (George E. Oliver, manager): House closed.

Levantine's Theatre (F. F. Levantine, manager): The Original Big Four, seconded by other first-class variety artists, have succeeded in drawing good houses week of 22d. Commencing 29th for one week, are announced, Bryant and Hoey, Farrell and Ryan, Leland Sisters and others.

### RUFFALO.

Academy of Music (Meech Bros., managers): 23d to 24th, Charlotte Thompson in Jane Eyre, to fair business. Passing Regiment 25th, 26th and 27th, crowded the house every performance. Booked: Tony Pastor, 29th and 30th.

St. James Hall (Carmichael and Grimard, managers): Smith's Double Uncle Tom company 22d, 23d and 24th, had the hall filled. May Templeton in The Mascotte and Olive, 26th and 27th. Rather slim attendance; wet weather. Booked: June 1, Fisk Jubilee Singers; 3d, Leavitt's Minstrels. Adelphi (Joe Lang, manager): Big business last week with Watson and Ellis combination. This week Goodrich's Grizzly Adams and olio company.

### HORNELLVILLE.

Opera House (S. E. Shattuck, manager): There has been a dead calm in theatricals for nearly three weeks; but Hoey and Hardie having changed their date, are coming to close our season on the 31st, in W. U. T. On the 30th we have Louis F. Baum's company in the Irish idyl, Maid or Arron.

### JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Nothing doing the past week. Smith's U. T. C. 31st.

### OWEGO.

Booked: Howorth's Hibernica Comedy company 30th; the Tennesseans and Colored Concert company June 5.

### OGDENBURG.

Opera House (George L. Ryan, manager): We have had no attractions since Kate Claxton 23d. Frank Chausfrau and company will visit us on their Summer tour June 20, and will return each Tuesday evening during June and July. The company will also play Brockville and Alexandria Bay. This event is attracting much attention in the vicinity. The George Holland Comedy company are now arranging a route through this region for the Summer months. They play here July 5. The St. Lawrence towns are fast becoming popular for the Summer organizations.

### OSWEGO.

Academy of Music (W. B. Phelps, manager): The regular season will close here with the appearance of J. K. Emmet 31st.

### ROCHESTER.

Grand Opera House (Joseph Gobay, manager): An immense audience greeted Tony Pastor's company 25th. The programme presented was an excellent one, and gave great satisfaction. The French Twin Sisters, in their skipping-rope jig, exhibited rare skill and execution, and were repeatedly recalled. Jacques Kruger, in his specialty acts, brought down the house.

Corinthian Academy of Music (Arthur Leutichford, manager): Closed the past week except local entertainments.

Items: A. T. English, local manager of the Academy, is in New York booking for the coming season.—Mrs. Morris, wife of the late Lon Morris, is in town on a visit.—A sad and fatal accident occurred on the 23th, during the parade of the band of Tony Pastor's combination. The band occupied a large carryall drawn by four spirited horses, and they took fright at the music and became unmanageable and ran away. The owner of the horses, who was on the sidewalk, ran into the street and caught the leaders by the head, and after being dragged several hundred feet, was thrown to the ground and the wheels of the heavy vehicle fatally crushed him. He died in a few hours. The deceased, Frank Marzeth, was well known to many of the profession. The members of the band fortunately escaped injury.

### SYRACUSE.

Grand Opera House (L. E. Weed, manager): Tony Pastor and company played Fun on the Stage 24th to a crowded house.

### TROY.

Griswold Opera House (S. M. Hickey, manager): Closed last week with the exception of 27th, when George Holland's company appeared in Led Astray for the benefit of H. P. Soullier, the assistant manager. Attendance large.

Rand's Opera House (Preston and Powers, managers): Closed and no bookings for immediate appearance.

### UTICA.

Utica Opera House (Theo. L. Yates, manager): Tony Pastor and company 23d to a large audience. Nick Roberts' H. D. comes June 17.

## OHIO.

### CLEVELAND.

Euclid Opera House (L. G. Hanna manager): The season of amateur opera closed with L'Africaine burlesqued, 25th and 26th. Fashionable event, crowded house, stupid performance; redeeming feature was the new Philharmonic orchestra's rendition of choice operatic selections. Tony Pastor's always good show, June 2 and 3.

Academy of Music (John A. Ellsler, manager), after a week's rest, shows up the Langdon and Allison combination (second inflection this season), in a new piece, Jim Bowie, June 1 to 3.

Items: Manager Hanna has returned from New York, where he has placed his annual order for "attractions," the result of which will show us a large and interesting collection

tion of stars and combinations next season, the principal ones being McCullough, Robson and Crane, Barrett, Emmet, Modjeska, Nat Goodwin, Rhea and Boston Ideals.—Frank C. Tegethoff, lately managing World No. 1, has come home to spend part of the Summer.—Manager Gaul is resting from his labors, but has in contemplation a short season of amateur juvenile minstrelsy over his Northern Ohio Circuit.—Treasurer Shannon, of Academy, has returned from a trip to Niagara Falls, looking brighter and better than even made to enclose in a lock for her husband. The head, which is exquisitely carved, was copied from the Mirror's picture of her several weeks ago.—Manager Rhodes was in town several days ago, reporting the Kittie Rhodes combination doing nicely, having lost money only twice. Intends remaining out until July 4.—Gus Heager has come in from the Felix A. Vincent combination, well pleased with his late season.—Frank Finney, the Academy's veteran ticket taker, is to have a benefit, Under the Gaslight, June 19.—Manager Hanna will be absorbed this week in his dog show at the Rink. Correspondent Pettie gives up his June salary for possession of one of the favorite canines.—Charley Hogg announces the opening of t-north's Concert Gardens 20th. Am afraid the excellent programme will be spoiled by the rain.—Van Epps and company have forwarded a large order for the Midsummer Mirror, so as not to run short, as the case with the Mather number.

## COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): B. W. P. and W.'s Minstrels performed to crowded house 25th. Billed: Andran Opera company in Snake Chamer 31st and June 1.

Items: Will A. Mason has returned home after a successful tour of nine months with the Bella Golden combination. He will remain here during the Summer and join the Agnes Wallace Villa combination next season.—Primrose and West were presented with bouquets during the performance Thursday evening.

## DATTON.

Music Hall (Chas. D. Mead, manager): Booked: J. K. Emmet, June 7.

Gebhart's Opera House (L. H. Reist, manager): During the reunion of the ex prisoners of war, June 15, 16 and 17, the amateurs will present the military drama Andersonville Prison.

Memorial Hall, Soldiers' Home (Raymond Holmes, manager): The initial performance for the coming Summer season takes place June 3. The company as now determined on will consist of the following well-known professionals: Helen Tracey, Marion Booth, Leonora Bradley, Amy Northcott, Nellie Carlton, Mrs. Elizabeth Andrews, Frank Roberts, Forrest Robinson, Raymond Holmes, F. P. Barton, Wm. Owen, Leslie Edmunds, C. P. Flockton, Pit L. Bowron. The company is engaged for a season of twelve weeks, giving three performances each week, Tuesday, Thursday and Saturday evenings.

Arena: The Circus Royal gave two performances to-day (27th) to good audiences. Cole's Circus June 3.

Items: Max Fehrmann is in the city engaged in translating a play from the German, with which he intends to take the road next season.—John M. Kramer, the dramatist, of this city, and E. W. Hanley, the popular song writer, are engaged in writing a play for Baker and Farron. The play is to be finished by June 16.—The Mirror can be had every Saturday at all the newstands.

## TOLEDO.

Wheeler's Opera House (C. J. Whitney, manager): B. W. P. and W.'s Minstrels were greeted by a packed house 23d, giving one of the finest minstrel entertainments ever seen here. A fair-sized audience of curiosity-seekers witnessed Anna Dickinson in Hamlet 24th. The following evening Miss Dickinson appeared as Claude Melnotte to a light house, but gave a much more satisfactory performance. Her season, which will close the latter part of this week, has been a very successful one—so says John Magle, business manager of the company. This week: Leavitt's Giganteans 29th, Roland Reed's Check 30th and 31st.

## URBANA.

Bennett's Opera House: The B. P., W. and W.'s Minstrels cancelled date 24th, at Bennett's Opera House. Season is closed here. Dr. Bennett, Jr., proprietor of Bennett Opera House, is in New York this week, securing attractions for next season.

## PENNSYLVANIA.

### BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): The Hoey-Hardie company presented their alleged comedy, Western Union Telegram, 22d to small house; Smith's Double Uncle Tom company, drew fair houses 26th and 27th. The season opened August 14th, 1881, with Tony Pastor and closes 31st with same company. Below is given a resume of the season's business: August 16, Tony Pastor, big; 29th, Barry and Fay, big; 30th, 31st, Mordant's Old Skimpats, fair; September 8 and 9, Haverly's European Mastodons, first night crowded, second, fair; 10th, Annie Pixley, in M'Liss, crowded; 15th, Lilliputian Opera Co., small; 16th and 17th, Lillian Cleves, first night large, second medium; 19th, Barlow, Wilson, Primrose and West, crowded; 23d, Collier's Banker's Daughter, large; 23d, 24th, Lawrence Barrett, packed houses; 28th, 29th, Rose Eyttinge, small; 30th and Oct. 1, Pat Rooney, good; 6th, 13th, Haverly's Strategists, medium; 12th, 13th, Frank Mayo, good; 15th, William Horace Lingard, fair; 17th and 18th, Jan auschek, large; 19th, and 20th, Brooks and Dickson's The World fair; 24th, 25th, Hague's British Minstrels, crowded; 27th, Adam's Humpty Dumpty, big; 29th, Katherine Rogers, fair; November 10, 11, John S. Clarke, good; 19th, Snelbaker's Majestics, fair; 21st, Big Four combination, medium; 24th, New Orleans Minstrels, large; 29th, 30th, Mr. and Mrs. F. S. Chausfrau, medium; December 2, 3, B. McAvey, large; 5th, Wilbur's Opera company, large; 6th, 7th, Milton Nobles, first night poor; second, medium; 9th, 10th, Hartley Campbell's Geraldine, medium; 14th, Hill's all the Rage, medium; 15th, Comley and Barton's Opera company, large; 16th, 17th, Maggie Mitchell, packed houses; 23d, 24th, Haverly's New Mastodons, medium; 31st, T. W. Keene, big; January 3, Aldrich and Parole, My Partner, large 5th, Henrietta Vaders, small; 9th, 10th, Connie Soogah, bad; 11th, Oliver Doud Byron, packed; 19th, 20th, Gili's Goblins, medium; 21st, Sol Smith Russell, large; Anthony, Ellis and Hathaway combination, thin; 25th, Hill's Deacon Crankent, medium; 27th, 28th, Joseph Murphy, good; February 2, Joseph Murphy, good; 3d, 4th, Baker and Farron, good; 6th, 8th, Smith and Mestayer's Tourists, good; 8th, Buffalo Bill, big; 10th, 11th, Leavitt's Gigantean

Minstrels, medium; 16th, Nat Goodwin, big; 17th, George Holland, good; 20th, John S. Clarke, good; 21st, 22d, One Hundred Wives, first night fair, second good; 23d, William Stafford, fair; 28th, Rents Santley, big; March 1, Lillian Cleves, good; 3d, 4th, Gardner's Legion of Honor, first night medium, second good; 7th, 8th, Hoey Hardie combination, fair; 9th, Clara Louise Kellogg, packed; 10th, Alex. Kaufman, poor; 18th, Ada Gray, large; 21st, 22d, good; 25th, Uncle Tom, good; April 1, My Wife, medium; 6th, Vokes Family, big; Hague's British Minstrels, 6th, 9th, large; 18th, Mr. and Mrs. McKee Kankin, good; 18th, Tony Denter's Humpty Dumpty, large; 19th, Hyde and Behman, good; 27th, Mr. and Mrs. George S. Knight, large; May 3, Lawrence's Danicheffs, medium; 6th, Kate Claxton combination, without Kate, good; 8th, 9th, Wilbur Opera company, medium; 10th, Anna Dickinson, crowded; 23d, Hoey Hardie combination, thin; 26th, 27th, Smith's double Uncle Tom, medium; 31st Tony Pastor, big.

## LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Closed all week. The Lafayette College Glee Club give a concert 31st, and the trained horses will come June 12.

## NEWCASTLE.

Opera House (R. M. Allen, manager): Hoey and Hardie's combination played Western Union Telegram to an amused audience 27th. Nothing new booked.

## PITTSBURG.

Opera House (John A. Ellsler, manager): Langdon and Allison's Variety combination played last week to fair business. B. W. P. and W. Minstrels, June 1, three nights. Smith's Two Orphan party 8th.

Library Hall (Fred A. Parke, manager): This house remained closed last week, preparing for the May Festival, which opens 30th, and will be continued for five nights. The following well known soloists will appear: Annie Louise Cary, Aline Osgood, Maud Morgan, George E. Whiting, Myron W. Whitney, Henry F. Frask, J. Gittinge, and Philip W.

Academy (H. W. Williams, manager): closed.

Harris' Museum (P. Harris, manager): Business was large last week. Attractions for coming week: John H. Byrne, Law Baker, The Big Little Three, (chalet, the polyphonist, and the Elastic Skin Man.

Fifth Avenue Museum (A. C. Hunter, manager): A large business last week. Frank A. Gibbons, A. M. Sawyer, Prof. Goodison, The Moores, Prof. Florentine, and the Magnetic Girl are announced.

Items: The Hoey and Hardie combination arrived in the city 28th, from an interior Ohio town, where they had disbanded. The company was in a demoralized condition, being utterly destitute of funds. With the assistance of friends, they were enabled to depart for New York 29th.

## READING.

Grand Opera House (Geo. M. Miller, manager): A stereoscopic entertainment with select readings by Ida K. Hinds, 27th, 29th, and 30th.

Academy of Music (John D. Misher, manager): Reading Dramatic combination, under the management of John M. Stephens in Comrades, 27th, was well received.

## RHODE ISLAND.

### NEWPORT.

Bull's Opera House (Henry Bull, Jr., manager): Business very quiet at present. Dan Sully in Mulcahy's Racket, is



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Thompson, Den, (2)  
Tanner, George  
Travers, Helen  
Ulmer, George  
Vandyke, Elma  
Verona, Sadie  
Walden, Frank  
Warren, Tom  
Williams, H. A. B.  
Whitehead, Ed J.  
Wilson Godfrey  
Wooderson, J. C.  
Willie Edouin comp'y  
Wiley, Lem  
Watkins, Rose H.  
Williams, Tony  
Wells, J. A.  
Walden, Therese  
Weiby, Bertha  
Ward, Fred  
Wodaka, Ed  
Woodhull, Harry (4)

The New York Mirror has the  
Largest Dramatic Circulation  
in America.

UNLESS there should spring up a new activity among the dramatic thieves the epitome of their recent depredations, printed elsewhere, will be the last report for the season. Aided only by the executive officials of the Madison Square Theatre, THE MIRROR has sought to exterminate them. That they are not entirely wiped out is the fault of many injured managers and authors who have watched the fray with interest but without lending assistance to the work. Much good has been done and many victories recorded, among the most brilliant of which was that of Tompkins and Hill, who successfully upset the precedent established by the Keene-Kimball case, which legalized the representation of memorized plays. The thieves will have a hard time in getting dates for next season, as the resident managers have been warned against giving them refuge. It is probable that legislative measures will be taken before a year has elapsed which will leave no room for further piracy.

## The Dramatic Equinox.

The equinoctial storms occur in September and March. The gates of heaven open wide and the earth is flooded with rain. The fierce tempest clears the ground in the Fall and prepares it for the biting frosts of Winter; in the Spring it softens the soil, expands the roots of growing things and gets all in readiness for bloom and blossom.

A similar equinox biennially waters the stage. It is experienced at the beginning and the close of the theatrical season. In its immediate effects it is very apparent. We are drawing to the close of the first equinox of '82 now. For fury and copiousness this tornado beats the record. It has never been equalled. The theatre passed through the equinoctial points on the first night of Solange. It intensified with Checkered Life and came to a focus on Monday night about ten o'clock. Then Eolus and Boreas had a horrible time of it at the Park and the Union Square. Neither critics nor umbrellas were proof against the blizzard. It swept all before it.

But we believe the worst is over and end is close at hand. Then the after effects of the equinox will be discovered. It will shut up most of the theatres for the solstice. By-and-bye, about the middle of August, the second equinox is due. This always has a mellowing effect, opening the way for better things to come. It is less fierce than its predecessor, exerting opposite influences.

These storms must be borne bravely. The meteorological cause is simple and lies in the fact that the combinations pent-up in the provinces are only able to descend in all their might upon New York when the mercury is dallying with the nineties. The results are unquestionably beneficial, so let us, who are not free to wander on the cliffs at Newport or drink the intoxicating pleasures of Saratoga life during the heated term, with sweet resignation—like that depicted on the faces of the various beatific heroes of Fox's Book of Martyrs—resolutely buffet the storm for the good of the mere fortunate of mankind.

## Trade Papers.

In referring to THE MIRROR, several of our esteemed contemporaries have frequently made use of the term "theatrical trade paper." Two or three of our other contemporaries—not particularly esteemed—have snatched at this expression and, utterly mistaking its significance, have applied it to us as if in disparagement. It is noteworthy that the journal which has most persistently done this is, or rather pretends to be, the organ of the music trade. But so far from attempting to evade the dreadful accusation, THE MIRROR is proud to admit that the charge may be sustained—it is and always has been, in every sense of the word, a trade paper.

What the musical sheet really means by bestowing upon THE MIRROR the appellation we have always claimed, is that a dramatic paper bought, read and advertised in by the profession cannot maintain an independent attitude towards the people who are its patrons; that its praise is valueless and its blame without weight; in short, that it cannot be free in the expression of its opinions because it is gagged, bribed and hindered in all quarters by the momentous restraint imposed by "Ads." Whereupon the editor of the musical sheet proceeds to illustrate the freedom of his theatrical opinions by fruitlessly endeavoring to black-mail Mr. Edwin Booth.

Candor and Justice has been the motto of THE MIRROR since it was started. It has always extended a helping hand to those that were deserving and an unswerving opposition to those who were not. The friends of the profession are its friends and the enemies of the stage are its enemies. If a hand of steel has crushed out evils, it has been because there was no other hand willing or strong enough for the purpose. In criticising plays and players, in printing the news of the week, in commenting on passing events, in encouraging the growth of things beneficial to the profession, in assailing baneful scourges that threatened the well-being of the class it represents, THE MIRROR has steadfastly striven to be active, alert and fearless. There is no need of enlarging upon the fairness which characterizes our treatment of everybody—the files of the paper speak eloquently upon this subject.

Recognized as the organ of the profession, bearing the authorized stamp of their approval, THE MIRROR will always plead guilty to the heinous charge of being a trade paper. The Methodist, The Independent, The Christian-at-Work, The Hebrew Messenger, The Journal of Commerce, The Scientific American, The Home Journal and a hundred other publications of undoubted independence and respectability are also trade papers, in the sense that they are the representative newspapers of certain important classes of society.

That THE MIRROR is a worthy representative of the theatrical class, its editor and

proprietors have long felt assured. It has never printed dirty scandals or been involved in a libel suit; it has obtained the confidence, respect and support of the profession at large by the dignity, decency and fairness of its course, and it is the only dramatic paper that ever contemplated or performed any beneficial work for its constituency. Besides being taken by every actor and manager, it goes among thousands of non-professional readers. By comparing its business columns with those of the other so-called dramatic weeklies, it will be found that THE MIRROR prints more advertisements, and at higher rates, than any two of these publications combined. It has a circulation greater than all the rest put together. Its items and articles are widely quoted abroad as well as at home.

Certainly THE MIRROR is a trade paper, and a trade paper it will remain so long as there is a dramatic profession requiring a reliable and responsible organ.

## Louise Dillon.

The picture on our first page, this week, is that of Louise Dillon, a capable soubrette, who made recent successes in After the Opera and Old Shipmates. Miss Dillon made her first appearance in a role of some consequence about eight years ago, playing Marian in The Marble Heart, since which time she has been a close student, and has rapidly advanced in public estimation.

Her first appearance in New York was at the Park Theatre, in Oakley Hall's Crucible, when she made quite a hit in a pantomimic bit called The Chicken—a deaf and dumb boy. She next played in Brass, and as support to Sothorn the season following, after which she went on a tour through the South and West, as leading support to John Dillon, under the management of Gus and Charles Frohman. During the season she made herself a favorite in that section of the country, and shared the honors everywhere with the star. After this Miss Dillon retired for a season, which time she spent in recuperating her health, which was bad, by reason of an accident. As soon as she recovered she joined the Legion of Honor company, with which she remained two seasons.

Next season she will play Kate, in Esmeralda Company No. 1, under the management of the Madison Square Theatre.

Our admirable facilities for preparing special advertisements receive an illustration in the announcements of La Belle Russe and Old Shipmates on the twelfth page of this issue. The former was executed by our wood-engraver at ten hours' notice, the latter by an improved system of photo engraving. There is no other dramatic newspaper office in the world that has the means at hand of executing such elaborate work in this space of time.

In spite of the fact that the American Actors' series of biographies, according to promise, was to be complete, we find no mention of E. L. Davenport's name among those announced to follow the books already published. Mr. Davenport occupied a conspicuous position among the artists of his time. A work devoted to his professional life would not only be valuable, but a graceful tribute to his memory.

MR. JAMES GORDON BENNETT's cheque for \$10,000, drawn on Morton, Bliss and Company, is framed and hung in the box-office of the Union Square Theatre. This cheque belongs to the Actors' Fund; it should have been deposited long ago in the bank where the Fund is kept. By whose direction is it exposed to public view, and for what purpose?

WORK is resumed and discontinued at short intervals on the new Opera House up Broadway. At present there are signs of activity in the vicinity. The scheme has taken on such various hues since its commencement that it would be folly to imagine there will be no more slips 'twixt the cup and the lip.

SYDNEY ROSENFIELD's rhymes, in another column, form a characteristic and amusing answer to the strictures of some of his critics. The joke is, that underneath the satire lies a grain of truth. He on whose bald head the cap fits may wear it.

Two more theatres give in to Summer this week. In a fortnight's time but half a dozen houses will be open. This has been a late season, however, for the managers as well as the farmers—with very different results to each class.

"Is \$100,000 a sufficient consideration for a stage rascal to spend three mortal hours in hatching villainy?" This is the question which the people who were caught in the Living Age blizzard are wildly asking.

NEXT week THE MIRROR will publish a full report of the Actors' Fund, to date, its prospects, and a few comments on the manner of its organization and conduct.

THREE numbers of a Sunday paper called the *Tattler* have made their appearance. Scandal seems to be the chief subject of tattle.

This is a busy week—in the failure hne.

## Personal.



ST. QUINTE.—Miss Lizzie St. Quinten is a most capable comic opera singer and comedienne. She opens as Serpolette with Hess to-night. The original of the picture which appears above was taken in London, where Miss St. Quinten sang Phebe in Billee Taylor with pronounced success, besides appearing in many other leading parts.

GILLETTE.—Professor Gillette has gone to Detroit to get married.

STAFFORD.—William has been dabbling in grain speculation, and a recent Chicago investment netted him \$5,000.

ST. MAUR.—Harry St. Maur is playing again. His eye is still weak, and he is obliged to wear smoked glasses.

LEWIS.—Jeffrey Lewis will star in La Belle Russe next season under the management of Mr. Frank L. Goodwin.

BOWERS.—Mrs. J. C. McCollom has almost retired from the stage, and spends most of her time at her home at Manchester, N. H.

PALMER.—A. M. Palmer will not sail for England for several weeks at least, although an impression prevails that he is to leave very shortly.

FISH.—Kit Clarke, L. E. Weed and Arthur Chase start for the Rangely Lakes next week bent on a month's struggle with the frisky trout.

STANLEY.—Ernest Stanley, accompanied by his mother, will leave on Tuesday for a trip to England. They will remain abroad about ten weeks.

RUSSELL.—It is quietly rumored that John H. Russell, agent of the Black Flag combination, is to wed, in June, a charming young lady of Toronto.

DE BELLEVILLE.—As soon as Fred de Belleville recovers his ordinary health he will go to a quiet spot on Long Island for his Summer vacation.

ROSENFIELD.—Sidney says that Tuesday morning is the time for a rising young dramatist to awake and find himself an idiot—in the papers.

WILSON.—George H. Wilson and wife will spend their summer vacation at Kittery Point, Maine. Mr. Wilson is the comedian of the Boston Museum.

GRANVILLE.—Gertie Granville, the clever and popular soubrette of Harrigan and Hart's Theatre, is still very ill at her residence in East Sixteenth Street.

HAMILTON.—William Hamilton of the San Francisco Minstrels, accompanied by his wife, is another of the tourists who start for the Old World next Tuesday.

LYSTER.—Fred Lyster is recovering from the effects of a painful accident. He has contracted with a leading male star to furnish him a play for next season.

HENDERSON.—Mrs. William Henderson, at Long Branch, is entertaining several friends. She is writing another play, working when the duties of hostess permit.

BLACK.—William Black, late treasurer of Haverly's Fifth Avenue Theatre, but at present with Hazel Kirke No. 3, spent Sunday in the city. He enjoys the road.

LINGARD.—In about three weeks William Horace Lingard will follow his wife to England. A cablegram announced her arrival at Queenstown at 7 p. m. last Friday.

PURDY.—George Purdy has been re-engaged as musical director of Edouin's Sparks for next season. He will pass the Summer with Lytell's company in Halifax and Canada.

RAUCH.—Cards are out for the wedding of Frank A. Rauch, manager of Alexander Kaufman, to Miss Annie Wallace, of this city. The ceremony will take place next Wednesday.

BIGLOW.—Emily Bigelow will accompany her sister, Mrs. W. S. Harkins, to Europe. They go in search of rest and health, but will return in good time for next season's work.

HICKEY.—S. M. Hickey, manager of the Trey Opera House and of the Barry and Fay combination, has been spending a few days in the city, arranging his business matters for next season.

SEDGWICK.—Having received an offer from John Harlin to play leading business with Minnie Madden on the road, Helen Sedgwick has cancelled her engagement with William Lytell.

SPENCER.—Lillian Spencer has been engaged by Bartley Campbell to play Lisa in his White Slave Company No. 2. Miss Spencer was one of the numerous army of Hazel Kirkes last season.

DICKSON.—John T. Dickson, manager of the Western branch of Brooks and Dickson, spent Saturday and Sunday in the city and left for San Francisco in charge of J. K. Emmet and company.

SAILED.—On Tuesday, among the other human freight carried out by the *Alaska*, were Nat Salabury, M. B. Leavitt, Jno. R. Rogers and Sam Dessauer, all bound for Summer recreation in England.

HILL.—J. M. Hill went to Chicago last Friday night to attend the production of Mr. Young's House of Mauprat. This business will keep him away for a fortnight, when he will come back to this city.

WALL.—Harry Wall, in addition to managing Lytton Sothorn's tour of the United States next season, will probably produce a new London melodramatic success entitled *Night Birds*, which is said to be peculiarly realistic.

ELLSLER.—Effie Ellsler has had a miniature medallion made from the bust portrait of herself which appeared in THE MIRROR a few weeks ago. It is to be inclosed in a locket and presented to her husband, Frank Weston.

ROSENFIELD.—Sydney's Dr. Clyde company went to pieces in Pennsylvania after a brief and checkered career last Wednesday. Rosenfeld did not give his personal attention to the tour, all his energies being bespoken for Florinel.

MOUNTAINS.—Several parties are being organized for camping out purposes in the Adirondacks this Summer. The actors of sporting proclivities are cleaning their breech-loaders and getting into order their rods and reels.

PLEDGED.—At the meeting of the American Temperance Union at Haverly's Fourteenth Street Theatre last Sunday, J. J. Burnett announced that twelve attaches of that theatre had signed the pledge during the week previous.

FROHMAN.—Charles Frohman leaves next Tuesday for an extended tour in Europe; but will spend the greater portion of his time in London in the interests of the Madison Square. What interests can this theatre have in London?

ALDRICH.—Louis Aldrich's season will close in Denver, June 17. He is now in San Francisco, where he has made a hit with *My Partner*. Business is good but not great, the stagnated state of Frisco's theatrical affairs preventing larger receipts.

SCHWARTZ.—Edward Schwartz, author of *A Square Man*, has agreed to write a drama for Den Thompson. He is also negotiating with Mr. Comley, of Comley and Barton, for a piece with a prominent soubrette part—soubrette unknown at present writing.

DAVENPORT.—Owing to the impossibility of securing passage, all accommodations being taken for several weeks in advance, Fanny Davenport will not go abroad as early as expected. Meanwhile she will pass a short time at her country-seat at Canton, Pa.

DEMPEY.—Louise Dempsey is in very bad health, having been constantly under a physician's care during her stay in Boston. She is going to visit her family at Baltimore for a few weeks, and then takes a position in Lytell's company for a Summer tour through Canada.

CRAIGHEAD.—Erwin Craighead, a prominent journalist of New Orleans, has just completed a comedy in three acts. It was written with John T. Raymond in mind for the star part, and has been offered to that gentleman. It has not, as yet, been accepted.

CLARKE.—Charles H. Keechin joined Haverly's Minstrels at Chicago, May 22, assuming Kit Clarke's position as agent. Mr. Clarke was urgently requested to remain, but declined, as he objected to the trip to California. He has not as yet accepted any position for next season.

TYLER.—George H. Tyler, Treasurer of the Park Theatre, Boston, will receive a complimentary benefit on Saturday. This is Mr. Tyler's last season at the Park, as he becomes next season one of the proprietors of the old Gaiety, which will hereafter be known as Volkes' Bijou Theatre.

EYRE.—Gerald Eyre, after receiving many offers, has been engaged by Sam Colville to play the leading part in *Taken from Life*, opening with the first American representation of the drama at Chicago, on July 28. Now that Mr. Eyre has signed, Mr. Wallace is said to want him for next season.

ROCHE.—D'Oyley Carte threatens Augusta Roche with an injunction if she attempts to play, claiming that she violated her contract with him. Nevertheless, Miss Roche has accepted a lucrative engagement to play *Lady Jane*, at the Bijou, beginning Monday night, and she invites Carte to exercise his legal rights, if he has any.

DAM.—Andrew Dam and Son's new hotel is almost completed. It will be ready for business about July 1. It will not be known as the Union Square, there being a possibility that the proprietors will relinquish the old part of the house at the expiration of their lease. Wherever Andrew Dam, Jr., may be, there will congregate the best class of professionals.



## The Usher.



In Oshering  
Mend him who can! The ladies call him, sweet  
—LOVE'S LABOR'S LOSS.

I hear of an amateur playwright who has bargained for the production of his play by a standard star. The event will come off in Chicago shortly. The price paid by the amateur for seven representations is \$2,500. This sort of thing demoralizes theatricals. Any wealthy nincompoop who chooses to toss his money into a willing manager's pocket can perpetrate a dramatic outrage, while authors of ability have to hawk their pieces from door to door, oftener with discouraging results than successful ones. When Art becomes a matter of bargain and sale, and money, instead of merit, the open sesame to consideration, then the public, the actor, the author—in fact, the whole profession—suffers. If the stage is made a mere gutter for gold, genius had better retire. I will not publish the name of the manager who has made the precious arrangement alluded to—it might encourage other amateur dabblers to go and do likewise. True talent, whether in the dramatic or other arts, has a bottom broad enough to stand on, and that manager is not true to his calling who plays the products of a brain that is nothing if not directly connected with a pocket.

The latest news from Fred Leslie is that he'll be with us again in August. Good! Several of his friends are already making plans for a jolly Welcome Home dinner at Delmonico's. Fred has been badly Burk'd at the Avenue Theatre; but one week in New York will recuscitate him.

Another Fred—de Belleville—whose discharge from the Boston City Hospital I chronicled last week, is now on the high road to good health. He cannot find words too strong to express his gratitude for the kind treatment received from everybody in the institution where he pulled through his sickness; Drs. Rowe and Doe, Ward Superintendent Williams and the nurses were unremittent in their care of him. "I could wish no better fortune to a sick actor," said he, "than to fall into the hands of these good people." De Belleville feels naturally annoyed at the abuse which the Boston press heaped upon his performance of Daniel Rochat at the beginning of the Union Square company's engagement there. Odious comparisons were made with Charlie Thorne's splendid representation of the character. But the Bostonians saw Thorne in it after one month's rehearsals and a one hundred nights' run. De Belleville had four days' study and two rehearsals, besides having the added advantage of playing after Mr. Thorne, whose great acting had been received with the unqualified commendation it fully merited. The part covers ninety-six pages, or forty-eight "lengths."

De Belleville was sadly scared by a priest who visited him just at the beginning of his dose of measles. The reverend gentleman assured Fred that he was just about making an entrance into Purgatory, and besought him to confess his sins while yet time remained. Fred complied. He consumed two-and-a-half hours reciting the sins of fifteen years! He thus obtained such absolution as the priest imagined he could give. The absolved says he can begin afresh with a clean slate now, thanks to the measles.

Owing to the continued illness of his daughter Edwin Booth, has been obliged to postpone the date of his departure for England. He had secured passage by a steamship that sailed Tuesday. For his London engagement he has rented the Adelphi Theatre, beginning June 26, paying, I understand, £320 a week. If his daughter recovers sufficiently to permit his sailing next week he will be able to commence his season as arranged. Otherwise he will, unfortunately, have to bear the loss occasioned by delay, as the Adelphi is hired unconditionally from the date specified.

During his last engagement abroad Mr. Booth made more fame than money. The Princess was a bad selection for an opening—Moses himself couldn't draw there, combined with all the other prophets. But it was useful in bringing about the Lyceum performances, which netted a handsome sum for our tragedian. On his return it is safe to

predict a very profitable return. An English gentleman just from the world's metropolis told me yesterday that Mr. Booth's performances had made a remarkable impression, which certainly has not been effaced by Mr. Irving meanwhile. Indeed, he frankly admits that among the very people who have knelt in worship before the shrine of the great man of the Lyceum, there is felt and heretically expressed a decided preference for our representative actor. Especially in the provinces, where Henry is far from being a favorite, will he meet with gratifying support.

As a general thing there is very little to be gained by a professional visit to England. Our actors can make more money here in three months than they can dream of clearing in six spent over there, under the best circumstances. In Manchester, Leeds and Liverpool £75 would be considered big money, whereas in Cincinnati, Cleveland and St. Louis—places equivalent in importance—\$600 is nothing remarkable for a good attraction. It is often argued that the living and traveling expenses are so much less across the pond that the difference in receipts is bridged. Nothing is false. It costs as much for an American to eat, sleep and drink there as here, and as for transportation—true, the distances are shorter; but that doesn't balance the smaller receipts by a good deal. Besides this, there is the grave risk of failing to "catch on" always to be taken into consideration; in this the unfavorable odds are as twenty to one.

I find by inquiry that the motive which usually takes our actors abroad to play, is the idea of giving the American public a "rest." Bonicault started this notion. Whenever New York gets weary of him he packs up his trunk and scoots for foreign shores. Then he comes back to delight us again. The last time he returned too soon—we hadn't missed him enough. But previously the plan, shrewdly calculated, has worked. Professionals as a rule make a grand mistake in following Dion's example. He is as much at home on the Strand as on the Square. If they must occasionally deprive us of their presence for purposes purely of policy, why not choose a more productive field for money-grubbing away from home? As will be seen by referring to J. C. Williamson's letter, published in another column, Australia is sure to put her gold into the pockets of really deserving visitors, and New Zealand, Honolulu and various other localities will do their share nobly. The few pros that have visited India, Japan, and even the English colonies in Africa, will bear witness to the rich returns with which their trips to those remote countries have invariably been rewarded. Surely, the beaten track that offers so little ought to be renounced in favor of these unfrequented ways that offer so much.

A question for George Sandison, managing editor of the *Star*: Since when have dramatic critics been authorized to draw \$25 a week from their papers and another pittance at the same time, from the Norcross Opera Company for procuring puffs?

A reply to the above may be "indefinitely postponed" on account of "other arrangements now pending;" but I am not loth to wait—as others have waited before—if the canny Scotchman will promise to find an answer without Ackerman's assistance some day. Nor shall I much mind if the legacy of the defunct *Express* isn't brought in to help reach the solution.

Poor Bernard! His death was not altogether unexpected. A few weeks since he sat here by my desk laying plans for the future. He was a wreck physically then; but his pleasant manner was unchanged. If there is anybody outside the immediate relatives who should feel sorry about Bernard's death, that person is Anna Dickinson. This peculiar woman treated him in a strikingly peculiar way a year-and-a-half ago. He told me the whole story at the time; but asked me not to print it. Out of respect to his memory I shall not do so now. But I'd like to, for various reasons.

Bernard's name isn't widely known in the theatrical circles. He was a modest, unassuming fellow, who hated to thrust himself where he wasn't wanted; consequently, he never obtained a notoriety like Jimmy Morrissey. Gus Frohman was never quite just to Bernard, either. Frohman is a straightforward, good business man; but he preferred advertising himself as the operator of the Madison Square traveling companies exclusively. Nevertheless, Bernard had an equal interest in those enterprises; he would not assert himself. However, these are matters of little consequence now. Bernard is dead, and the profession has lost an honest, amiable member.

Milton Nobles writes me that he fears, owing to the great success attending the Actors' Fund benefit given by all the professionals in San Francisco, it will be impracticable to give the performance for the

object which he had promised, with any chance for satisfactory pecuniary results. But he will see Aldrich and Parsloe, and, if advisable, a joint benefit will be the result.

James Gordon Bennett, after refusing to print a criticism of Old Shipmates the morning after that piece was produced, made an ungracious amend for his churlishness towards an employe by republishing the *World's* lukewarm notice of the drama in last Thursday's issue. Whether this was done because he realized the contemptible weakness of his original position in regard to Bob Morris, or because he perceived an opportunity for sparring at Charles A. Dana by his old trick of advertising the *World*, it would be hard to say. There was one virtue about it, at any rate: by means of this reprint the readers of the *Herald* were treated to the unwonted spectacle of a grammatical article in its dramatic department.

There have been ugly rumors in the air insinuating that when Duff closed his season so hastily salaries were in arrears. I am assured by different members of the company that the report is wholly untrue, the ghost having made its appearance promptly at the end.

By the way, Duff announces that he will open again in August with a novelty in the shape of the Passing Regiment! To help the thing along he has arranged for the appearance of one of the companies of the Twenty-third N. G. S. N. Y. I believe this regiment is more N. G. than S. N. Y.; but Duff doesn't know anything about that. He told a friend the other day that these soldiers will fetch crowds of their friends to his theatre. Of course they will if he furnishes 'em with plenty of free tickets. Furthermore, he said that the militia, on account of their social standing, will give "tone" to the house. Perhaps they would if the name of their present captain is kept a profound mystery.

## NEWS IN INTERVIEWS.

## "All Right up to the Present Time."

The jolly comedian of the Tourists, William A. Mestayer, was enjoying a repast in the Morton House restaurant, when our tireless reporter cornered him for a short interview.

"Do you play the Tourists next season?" "Certainly. Why not? I have no use for anything else as long as the piece pays as well as it has this season. Business has been better than we had anticipated. We have just arrived in New York—no walking, but in a palace car, and with a very comfortable sack for Summer use. Our business has been good everywhere—more especially in the South, where so many combinations have come to grief this season."

"It was your first trip to that section, eh?"

"Yes, and a decidedly encouraging one—New Orleans especially treating us quite royally. In spite of the hot weather, we packed the Academy every night."

"Your partner, John P. Smith, has withdrawn?"

"Yes, and embarks in melodrama, thinking, like many others, that in that line of amusement the most money can be made. He has a new play, written by Bob Morris—something about a pulse, I believe—I hope he will make a success of it; but I prefer to travel in the old car yet awhile."

"Strange you haven't caught the melodramatic fever. Wasn't that your 'favorite' once in 'Frisco?"

"Yes, and I am still fond of it. I should like immensely to play Bill Sykes, for instance, with Rose Eytinge or Fanny Davenport, for the benefit of the Actors' Fund. But it strikes me that, as everybody is preparing to do melodrama next year, the nonsense of the Tourists will be more attractive than ever. In less than six weeks after the Tourists took the road, thirty-seven similar combinations sprung up. Now there are but five who meditate business next season—Troubadours, Vokeses, Edouin, Fun on the Bristol and ourselves."

"How about your company?"

"All engaged, dates made, and not a long jump during the season. The company will be composed of Ethel Lynton, Theresa Vaughan, Kittie Bowman, Ella Hatton, J. N. Long, Fred Lennox, Will H. Bray, T. W. Bree, Joe Ott, and H. T. Dyring, leader of orchestra. H. B. Warner, who has been with us two seasons, will remain as business manager. H. W. Browne will be my partner and manager."

## Mr. Bayley's Intentions.

Eric Bayley and one of his company were met by a *MIRROR* representative Tuesday.

"Our season has not precisely proved profitable," said Mr. Bayley; "but it has advertised us, and I have not lost money. The Colonel was appreciated in the large cities; but the audiences in the small towns hadn't heard anything about the transcendentalists, and the satire fell flat upon them in consequence. I am sorry to say that the same cause operated against George Holland's success with it in the territory he bought of me."

"Then you'll discard The Colonel next season?"

"Not entirely. I shall do it in towns we have not previously visited, and occasionally in places where it was a go this season."

"You have arranged, then, to perform other pieces?"

"Oh, yes. I shall have a repertoire of new plays. I shall begin my tour with Pinero's *The Squire*, the right to which I've secured from Henry French, alternating it with *The Queen's Shilling*. Then I shall produce Burnand's comedy, *The Manager*, and a melodrama called *London Pride*, by George Gordon, the English author and actor, and Joe Mackaye, celebrated as the "Captions Critic" of the *London Sporting and Dramatic News*. Mr. Wallack has made me a handsome offer for *London Pride*, intending to have it follow *Taken from Life*. It is a melodrama with more literary merit than *Youth, Lights o' London* or *The World*. If Mr. Wallack's negotiations are successful, I shall do the play only in the Provinces. I shall probably have the right to *The Parvenu*. Mr. Wallack doesn't seem suited with Mr. French's terms; so there is a probability that he will not get it, although he has the option. I think there's money in *The Parvenu*; so I'll take it if Wallack doesn't."

"You have had trouble, have you not, with your late business manager, Mr. Taylor, of Boston?"

"Yes; I was reluctantly compelled to institute legal proceedings against him. He converted to his own use a considerable sum of my money. He did not see fit to accept an offer of one year's time I made him to replace the cash; so last Friday, through Howe and Hummel, I had him arrested for illegal conversion. He is now out on bail. At the time of his arrest he had \$108 belonging to me in his possession; but he positively refused to give even that up."

"What was the amount of his conversions?"

"About \$700. He lived too fast. It is said he spent \$150 a week, on an average, while he was here in New York. Of course, this far exceeded the salary he was receiving and he had to appropriate my money to meet his liabilities. I am sorry to be obliged to take harsh measures; but no other course is open to me."

## Professional Doings.



—C. H. Smith, a picture of whom is printed above, is the manager of *Furnished Rooms*, the Two Orphans company supporting Helen E. Jennings, one Uncle Tom's Cabin company now at Buffalo, another Uncle Tom's Cabin migrating from Niblo's, New York, to the Boston Theatre, still another Uncle Tom's Cabin due at Newark, N. J., June 8, and also playing attractions over the Eastern circuit to Bangor, Me.; and over the Western circuit to Omaha, Neb.

—Ada Gray played East Lynne at the Brooklyn Park last week to \$3,800.

—Edwin Knowles has resigned from the Madison Square, and is looking elsewhere for occupation.

—The Colored Band of the Uncle Tom's Cabin combination were in the parade on Decoration Day.

—The Opera House at Salem, N. J., was partially burned on the night of the 25th. It was fully insured.

—Annie Clarke, the popular leading lady of the Boston Museum, will spend the Summer at Needham, Mass.

—John A. Hamlin, of Chicago, has secured Bertha Fiebach, the German soubrette, and will bring her to the front next season.

—J. M. McNamara, advertising agent of Haverly's Theatre, Chicago, sails June 10, to join Haverly's Georgia Minstrels, in England.

—Ricardo, Stanley Grey, Wheatley and Treanor, Mr. Faxton of the George S. Knight company have secured passage and will sail for Europe next Tuesday.

—Hazel Kirke Company No. 3, has been sent to Canada and Nova Scotia, where it will remain all Summer.

—Ella Viola Salisbury, one of the various Dolly Duttons, is playing the soubrette roles with Holland's Comedy company.

—George Holland proposes to remain on the road until the middle of August, and then, after a fortnight's rest, take the Southern route for California.

—Fannie McNeill, who had to retire from the cast in *Rooms for Rent*, in St. Louis, on account of serious illness, has entirely recovered, and is at her home in this city.

—W. G. Hunter, Jr., formerly connected with the Madison Square Theatre, is at present managing the George Holland Comedy company in their tour of the watering-places.

—Will C. Cowper, who has been playing leading business with Professor Gillette, has an objection to Summer recreations, and has joined a Hazel Kirke party, playing *Squire Rodney*.

—Ed Harrigan's *Squatter Sovereignty* now in its last week at Harrigan & Hart's Theatre Comique, will be presented by Hanley's company, who will open at Boston Aug. 28.

—Harry Gilbert, with a combination largely made up of Cincinnati talent, dedicated the new Opera House at Ashland, Ohio, on the 30th. A Celebrated Case constituted the programme.

—Fidelius Riester, manager of the Wheeling (West Virginia) Opera House, is at present in this city booking companies for next season. Mr. Riester makes headquarters at Brooks and Dickson's office.

—The last performance of the season at the Boston Park Theatre will be given June 10 for the benefit of E. R. Byram, advertising agent of the house, who next year becomes Treasurer, vice George H. Tyler, resigns.

—R. L. Marsh, manager of the Milwaukee Opera House, left for Chicago last Friday, and will remain there during the Summer. His time is nearly all filled for a seven months' season, beginning about the first of September.

—John H. Havlin will take Minnie Madern out for a few weeks' Summer season, and as he has made several important changes in his company, says he will give her better support on the road than she had in New York.

—Frits Emmet and company left on Monday for San Francisco, where they open June 19 under the management of Brooks and Dickson. The company play their way out and return, and will lose no time during the entire Summer.

—Leavitt's Minstrels were parading the streets in San Francisco. Tom Maguire stood on the curb, and observing Frank Moran among the company, shouted, "Hello, Moran! you here?" "Yes; and you bet the ghos walks every week," Maguire disappeared. Moran had been there for a large sum.

—Marie Williams, Marion Elmore, Lina Merville, Willie Edouin and a great company will soon begin an engagement at the Boston Museum, presenting *Aladdin*, or the *Wonderful Lamp*. Preparations are now being made for the revival, and it is thought it will fill out a greater part of the Summer season.

—James O'Neill and company will start for Chicago on Monday evening, opening there on Sunday, June 11. During this engagement Mr. O'Neill will produce, for the first time on any stage, two entirely new American dramas—one *An American King*, the other *Two Brothers*.

—Manager Miles, of the Grand Opera House, Cincinnati, pays an increased rental of \$1700 per annum during the ensuing four years to compensate the new owner, Mr. Binton, for expense incurred in improving the theatre. The season just closed is pronounced the most successful Manager Miles has had since taking charge of the house.

—Manager E. A. Tiffany, of Mankato, Minn., writes Tom Minson that since the burning of the Academy of Music there in January last theatrical business has been very dull; but that the rebuilding of the Academy will begin June 1, to be completed Nov. 15. But one company a week will be played.

—Charles Roberts, Jr., recited William Winter's poem, "A Pledge to the Dead," at the memorial exercises in the Academy on Decoration Day. John McCullough, who was to have recited, was unavoidably absent, so Frank Bangs took his place in the programme, giving "Benny Havens," and for an enthusiastic encore "The Seven Ages." John T. Raymond and other professionals were present.

—George P. Goodale, of the Detroit *Free Press*, has been made a stockholder in that paper. It is the best paying journal outside of Chicago in the West, and this newly acquired financial interest, combined with his regular salary and profits from the show printing department of the paper—the success of which is almost wholly due to his exertions—give Mr. Goodale a very handsome income. He is now stopping at the Sturtevant.

—The secret of Page's failure to hold Booth's Theatre property is out. He bought it, in conjunction with another speculation, for \$400,000, and paying \$25,000 down. On May 1 he was to have paid \$125,000 more, which would have secured him a title to the property. Defaulting in this payment Page lost his \$25,000 and the property. He bought it evidently on "spec," expecting to sell out at an advance before May 1 came around.

—New Orleans will have next Winter a lengthy season of French opera, under the management of M. Defosse, who cables that he has just secured the services of M. Guibertaux as second tenor; M. Ruget, late of the Renaissance, as tenor (for overtures); Mile. Pascheroni, from the Grand Opera, as falcon prima-donna; and Mile. Berardo, from the Grand Theatre de la Monnaie Brussels, as contralto. A great season is promised; a large subscription has already been made.

—John A. Stevens has entered suit against Alexander Cauffman for breach of contract, claiming \$2,000 damages. Mr. Cauffman says that the contract was made by his agent, Harry D. Grahame, in the face of his positive instructions not to sign for the Windsor Theatre in Boston. He holds that the contract was therefore illegal, and that were it otherwise, the damages, if any, would amount to about five per cent. of \$1,200.

—Eugene Gorman, of New Orleans, has been in the city during the past two weeks engaging an opera company for a Summer season at Spanish Fort, near the Crescent City. The company consists of Florence Valiere, Eva Barrington, Adela Barker, Ada Branson, Nellie Ballard, Mattie Richardson, Henry D. Loomis, W. Rochester, H. C. Dewey, F. C. Cooper, Will Hall, Max Figman and Charles Allison. These people all sailed for New Orleans last Saturday, fares being paid both ways. They will return September 1. Amy Lee does not go as has been stated.

—L. M. Crawford, manager and proprietor of the Topeka (Kan.) Opera House, has shown us a circular emanating from George C. Crowther, inviting business communications for the Topeka Opera House. The circular, which is headed "Topeka Opera House, George C. Crowther, Manager," contains an interior plan of a theatre, with a small and indistinct line beneath, reading: "Plans of Grand Opera House, Topeka, Kan." Mr. Crawford denounces the circular as a trick and device, and says that the "Grand Opera House, Topeka, Kan.," exists only on paper. But what he particularly complains of is the misleading display line, "Topeka Opera House; George C. Crowther, Manager," when he (Crawford) is the owner and manager of a completed house of that name—the only theatre in the city—and for which he has already booked a long list of attractions.



## PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

cial disagreement among the managers. Manager Putnam, of the Comique, has engaged the whole company. There is some fine talent in the troupe, and it will doubtless draw large houses.

## WISCONSIN.

## Beloit.

Goodwin's Opera House (S. J. Goodwin & Son, proprietors): A. O. Miller and company played week of 18th to uniformly good houses. He is a favorite and the most popular delineator of negro characters on the local stage. Barney's Minstrels, booked for 24th, failed to appear. Anna Dickinson in Hamlet June 10.

## Milwaukee.

Academy of Music (Harry Deakin, manager): Philadelphia Church Choir company 23d to 25th in Patience, Musketiers, and their 25th performance of Pinafore, on which occasion a beautiful souvenir was given to every lady attending. Business was good. The singing is not of the highest order, yet 'tis pleasing. Acting very amateurish. Gus Williams in Our German Senator 28th.

Arena: Belle Bros. Circus June 9 and 10. Items: The Academics are popular these days, since it is the only house open.—The Grand has been closed the past two weeks, owing to the illness of Jacob Litt, the treasurer. He is now convalescent and will attend to the appearance of Charlotte Thompson 29th, 30th and 31st.—We expected Catherine Lewis, but owing to the above-mentioned cause dates were cancelled.

## CANADA.

## Stratford.

Stratford's Opera House (Joseph Stratford, proprietor and manager): Oscar Wilde lectured 26th on "Decorative Art" to a large and fashionable audience. All were well pleased with the lecture. Booked: Duprez and Benedict's Minstrels 31st; Leavitt's Gigantean Minstrels June 1.

## Hamilton.

Grand Opera House (J. R. Spackman, manager): Fay Templeton Opera company in Mascotte and Olive 24th and 25th to good houses, giving general satisfaction.

## Halifax.

Academy of Music (J. R. Williams, secretary): The Tavernier-Lewis Dramatic company in Mighty Dollar, 17th, 18th, 19th, 20th; Old Love-Letters and Joshua Whitcomb, 23d and 24d; The Planter's Wife, 24th, to fair houses. Special matinee 24th, when The Mighty Dollar was played to a crowded house. Mr. Burroughs took his benefit 25th, when Ours was performed to a full house. The band of the 101st Regiment formed the orchestra, and a detachment from the same regiment took part in the play. The benefit was under the patronage of his Honor the Lieutenant-Governor, Admiral Sir Leopold McClintock, and officers of the Army and Navy. In this connection I append a copy of a letter received by Mr. Burroughs from Colonel Drayson, Commander of H. M. forces in Canada: "Dear Mr. Burroughs: In reply to your request, I shall be happy to give my patronage to your benefit on Thursday next. The excellent manner in which the various pieces performed by you have been put on the stage and acted during your present visit to Halifax, entitles you to the support of the people of this city. I am, yours faithfully, A. W. Drayson." Messrs. Tavernier and Lewis will take their benefit on the 26th, when Engaged will be played. The company will make their last appearance 27th. They will then make a short tour through the provinces, performing at Windsor 29th and 30th; Lunenburg, 31st and June 1; Bridgewater, 3d and 3d; Liverpool, 5th; Shelburne, 6th; Yarmouth, 7th, 8th, 9th and 10th. Mr. and Mrs. Chanfrau open at the Academy 29th, with Sam. The following have cancelled their dates until later in the season: T. W. Keene, Rial's Uncle Tom.

## Toronto.

Royal Opera House (J. C. Connor, manager): The Boston Juvenile Dramatic company held forth 24th, "Queen's Birthday," two performances in East Lynne to large houses. They were only billed for 24th, but by special request played 25th, when they also received a good house; company very good. Nothing booked.

Grand Opera House (O. B. Sheppard, manager): Oscar Wilde lectured 25th on "Art Decoration" to a large and appreciative audience. Tony Pastor 26th and 27th drew crowded houses. This closes the regular season at this house.

## GERMANY.

Munich, April 22, 1882.

The musical circles of Munich enjoyed a sensation of no common interest and gratification during the representation of Wagner's Trilogy in March. It is reported that hundreds of new-impression seekers arrived from France and Italy to assist, not to mention a devoted band of Americans. It does by no means follow that all these newcomers were devout worshippers at the shrine of the great master. Many doubters yielded him willing homage and devotion, and adored him as the true prophet, while others—with crusader zeal—were ready to couch a bitter pen, if not, as in olden time, a pointed lance. The intricacies of the singers' parts proved play to them in comparison with the bewildering difficulties that blackened and barred the orchestral score. During the second representation two prominent violinists were carried out from the hard-worked ranks—one dead and the other dying.

Die Walkure, with the weird Walkuren war-whoop, as a rule startles and impresses tourists from home. After five hours of shriek, crash and bang from orchestra and singers, the closing leaves the hearer bewildered with wonder, that the storm he has braved is—music. It is a relief to leave the Opera House, with its heat and pushing crowd, for the cooler air outside. One is mentally and physically fagged. Curious to note, no matter how trying to the nerves at the time, there lurks such an indescribable enchantment in the giant productions of this master that the survivors of the first evening generally listen with unabated and even breathless interest to the following numbers of the series. In a short time, Herr and Frau Vogel—who are pronounced by Wagner to be the representative singers of his music—in company with Reichmann (baritone), Schlosser (tenor) and Kindermann (bass), leave for England to introduce there the Trilogy and other Wagnerian—as Verdi calls them—"calculations."

Appropos of Frau Vogel, there is a fresh story current. In Gotterdammerung and Die Walkure the heroine, Brunhilde (Frau Vogel), appears with her well-trained horse, either galloping horseback or leading him by the bridle. The Bavarian King, Ludwig II., prompted by his admiration and re-

spect for Mme. Vogel's sacrifice in wearing out a once beautiful voice to render Brunhilde's exhaustive dramatic parts—with kingly appreciation, allowed her to appropriate for professional use a favorite riding-horse from the Royal stables. It is even said she raced him across the fields of her farm at Tutzing (near Munich). It is, however, certain that this distinguished animal shared the admiration with his devoted mistress when they appeared in public together. Herr and Frau Vogel, in answer to an unanimous call from Berlin, signed an engagement to sing the Trilogy at the Court Theatre in that city. With his most gracious Majesty's permission, this ideal Brunhilde sent an order to the Royal "stable-master" to deliver her favorite stage companion into her control, to travel with her and share the hard won laurels. But what the prima-donna proposed was not disposed according to her wish; for the Royal stable-master, a nobleman skeptical in Wagnerian faith, no friend to the composer, and perhaps mutinously and jealously disposed—from the considerate attention of the King to the fair Brunhilde—determined to show his power for once, and to frustrate, if possible, the plan of the entire company in its projected trip to Berlin. After consultations with his evil genius, he replied to the order for immediate delivery of the horse, that owing to a severe illness the animal was unable to move from the stable, much less to endure the fatigue of a railway journey to Berlin. Divining perhaps that serious mischief was in preparation against her, the now fierce Brunhilde appealed to her Royal protector to order an investigation, and so bring to light the real truth whether the alleged illness was reality or fiction. This demand was immediately granted, and a Royal order dispatched to the obstinate "stable-master"—which, however, according to report, arrived too late! The unhappy animal had been already shot! General dissatisfaction now greets an inferior animal, who gives the singers anxiety and trouble, and keeps the audience in suspense as to which of the two courses he will prefer—a leap into the orchestra or a chase with poor Brunhilde back into the wings. His Majesty has since presented to Madame Vogel the hoof of her dead favorite, mounted on a marble block, as a precious souvenir.

In May a number of operas, plays and ballets are to be given in the Court Theatre, especially for the King—*nois*. There is a comical story told in connection with one of these representations, that occurred during the Winter of 1881. The King ordered Lohengrin to be played on a given night, and, as usual, for himself alone—although a few persons were known to be trespassing in the shadows under the gallery. Arrayed in stage costumes, the singers patiently waited for hours his Majesty's arrival. At last a messenger announced his presence, and the King ordered the opera to begin. The orchestra crowded hastily into their accustomed places, and the singers assumed the characters they were to bear throughout the evening. A peculiar feature of the King's morose disposition is his extreme dislike to be looked at by man—and especially by woman. Alone, sad, discontented, seated in the Royal loge, the Bavarian sovereign evokes pity rather than respect. The performance was one of unusual excellence. The singers contrived to forget the cold, empty, staring house, while hearty appreciation from the solitary listener rewarded their exertions. Few auditors could listen to Elsa's sufferings, as Frau Weckerlin (an adorable Elsa) rendered them, without becoming excitedly aroused and sympathetic. However, to the dismay of all present, his Majesty reclined his head on the cushions that border the loge, and gradually went off into the land of dreams. Hark! What discordant sound? Hush—a Royal snore! The orchestra and singers moved silently away; smiles of surprise and amusement broadened every face, while wonder and curiosity as to the next move, and the final result, held everybody in suspense. Royal etiquette demanded that the opera should neither close nor the curtain fall without his majestic knowledge, while among his many attendants, none could be found daring to waken the sleeping monarch. Muffled, significant coughs, sudden, boisterous sneezes, angrily snapped violin strings, were all despairingly resorted to by the impatient watchers, but with no visible effect. Only snores replied. The hours crept slowly on—attendants yawned at their posts of duty—the gas burnt useless and unheeded. Silence prevailed! Two o'clock! Still the King slept, calm and unmindful of whispered complaints and angry pantomimes. Three o'clock! At last the hairy head is raised—the King moves. The wearied singers and drowsy orchestra rouse into action; the few remaining numbers are played and sung and the descending curtain gladdens the breasts of all concerned—*N. blese oblige*; and the following day his Majesty rewarded the much enduring sufferers of the previous night—even to the last scene shifter and remotest doortender—with a right royal gift. Subsequent information of this amusing episode, explained that the King had been on horseback during the night before. A sudden caprice led him to order his court attendants to mount and accompany him in a midnight ride round and round the gloomy Nymphenburg park roads. Relays of horses, groups of torchbearers, and generous refreshments supplemented and completed this crazy Royal freak.

## DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

A. M. PALMER'S UNION SQUARE THEATRE Co.: Boston, May 29, three weeks.

ACME OPERA Co.: New York, May 29, week.

ANNA DICKINSON: St. Louis, 29, two weeks.

AUDREY'S OPERA Co.: Columbus, O., 1; Indianapolis, 2, 3, then to Canada.

BAUM'S MAID OF ARMAN Co.: Olean, 3; Bradford, 5, 6; Warren, 7; Jamestown, 8; Erie, 9, 10.

COMLEY-BARTON OPERA Co.: Des Moines, Ia., 2, 3; Chicago, Ill., 5, two weeks.

FLORENCE HERBERT COMB: Joliet, Ill., 1, 2, 3, closing the season.

FRANK MAYO: Kansas City, Mo., 1; Hannibal, 2; Burlington, Ia., 3; Ottumwa, 6; Oskaloosa, 7; Marshalltown, 8; Muscatine, 12 to 17; McVicker's July 10, week.

FAY TEMPLETON OPERA Co.: Brooklyn, E. D., 29, week, close season.

FORD'S OPERA Co.: St. Louis, 12, for the Summer.

GUS WILLIAMS: Chicago, 29, week, close season.

GEO. H. ADAMS' HUMPTY DUMPTY TROUPE: Brooklyn, 29, week.

GEORGE HOLLAND COMEDY Co.: Hoosic, Pa., Conn., 2, 3; Providence, 5, week; all River, Mass., 12; Newport, 13, 5 nig; Troy 19, week; Baleston Spa, 26, 27; Fort

Edward, 28, 29; Whitehall, June 30, July 1.

HOWORTH'S HIBERNICA: Port Jervis, N. Y., 6th; Goshen, 6; Warwick, 7; Newburg, 8.

HAVELLY'S OPERA COMPANY: Cincinnati, O., 29, week; Boston, June 12, two weeks.

KATE CLAXTON: Burlington, Vt., 1; Rutland, 2; Kingston, N. Y., 3; close season.

KENDALL COMEDY COMPANY: Yankton, D. T., 29, week; Le Mars, Ia., June 5, week, to close season.

LEAVITT'S GIGANTEAN MINSTRELS: Boston, 5, one week, to close season.

MILTON NOBLES COMEDY Co.: Los Angeles, Cal., June 1, 2, 3; San Bernardino, 5, 6; Tucson, Arizona, 8, 9, 10; Tombstone, 12, 13; Albuquerque, N. Mex., 15, 16; Santa Fe, 17, 18, 19; Las Vegas, 20; Newton, Kas., 22; Wichita, 23; Emporia, 24. Close season and go direct to New York.

MY PARTNER (ADLICH AND PARSONS): Sacramento, Cal., 1, 2, 3; Reno, Nev., 5; travel 6; Ogden, Utah, 7; Salt Lake, 8, 9, 10; Cheyenne, Wyo., 12; Denver, Col., 13, 14, 15, 16, 17. Close of season.

CHAMFRAU AND TAYLOR COMB.: Halifax, N. S., May 29, week.

M. B. CURTIS' SAM'L OF POSEK: San Francisco, Cal., 29, three weeks; and rest for four weeks.

NAT GOODWIN COMB.: Omaha, Neb., June 2, 3.

PHOBA MCALLISTER COMB.: Winnipeg, Man., 8, for unlimited season.

ROLAND REED: Sandusky, Ohio, 1; Erie, Pa., 2; Lockport, N. Y., 3.

ROBERT MCWADE: Jacksonville, Ill., 1; Beardstown, 2; Springfield, 3; St. Louis, Mo., 4, one week.

SAN FRANCISCO MINSTRELS: New London, Conn., 1; Norwich, 2; New Haven, 3.

THE HANLON BROTHERS COMB.: Boston, 29, three weeks; Chicago, Ill., June 19, one week.

THOMAS W. KEENE: Halifax, N. S., 5, one week.

THE JOLLITIES "ELECTRICAL DOLL" Co.: Gardiner, June 1; Newport, 2; Bangor, 3; Oldtown, 5; Houlton, 6, 7; Woodstock, N. B., 8; Calais, 9, 10; Eastport, 12.

TONY PASTOR'S COMPANY: Youngstown, O., 1; Cleveland, 2, 3; Chicago, 4, week; Milwaukee, 12; Minneapolis, Minn., 13, 14; St. Paul, 15, 16; Eau Claire, Wis., 17; Muskegon, Mich., 19; Grand Rapids, 20; East Saginaw, 21; Bay City, 22; Detroit, 23; Toledo, O., 24.

VOKES FAMILY: Providence, R. I., 29; close season.

WILLIE EDWIN'S SPARKS: Boston, 19, week.

CIRCUSES.

ADAM FOREPAUGH: Lansing, Michigan, 1; Greenville, 2; Ionia, 3; Grand Rapids, 5; Allegan, 6; Three Rivers, 7; Kalamazoo, 10.

SELLS BROTHERS' CIRCUS: Chicago, May 29, week; Eau Claire, Wis., 9.

CIRCUS ROYAL, ENGLISH MENAGERIE AND ANTELOPE MUSEUM: Bellefontaine, O., 1.

BATCHELLOR AND DORIS' CIRCUS AND MENAGERIE: Ottawa, Ill., 6.

W. W. COLE'S CIRCUS AND MENAGERIE: Kittingan, Pa., 1; Cadiz, O., 2; Coshocton, 3; Newark, 5; Columbus, 6.

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